Catalogue of Greek Medieval and Renaissance Manuscripts in the Collections of the United States of America

Part V.1: Harvard University, The Houghton Library

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The Houghton Library is a part of the Harvard College Library, which in turn is a part of the Harvard University Library. The Houghton Library was opened in 1942 and houses thousands of literary, historical, and medieval and Renaissance manuscripts, and rare books. The library was named after Arthur Amory Houghton, Jr. (1906–90), a businessman, philanthropist, avid collector of rare books and manuscripts, and a member of the College

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* This article is the first part of the fifth installment of my "Catalogue of Greek Medieval and Renaissance Manuscripts in the Collections of the United States of America." The first four installments were published as "Catalogue … Part I: Columbia University, Rare Book and Manuscript Library," *Manuscripta* 49 (2005): 165–245; "Catalogue … Part II: The New York Public Library," *Manuscripta* 50 (2006): 21–76; "Catalogue … Part III: Miscellaneous Small Collections of New York City," *Manuscripta* 51 (2007): 61–130; "Catalogue … Part IV.1: The Morgan Library and Museum," *Manuscripta* 52 (2008): 65–174; and "Catalogue … Part IV.2: The Morgan Library and Museum," *Manuscripta* 52 (2008): 207–324. Further parts will follow. A general introduction to the catalogue and a description of the form of entry are given in the first installment.

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Library Visiting Committee. Houghton provided the funds needed to construct a building separate from Widener Library, where rare books and manuscripts were previously held in the Treasure Room.[1]

The Houghton collection of Greek manuscripts consists of thirty-two codices and fragments executed during the Byzantine and Renaissance periods.[2] The collection was started in 1820 with a gift of seven Greek manuscripts from Edward Everett (1794–1865), President of Harvard University (1846–49) and a prominent politician, who acquired the manuscripts in Istanbul in 1819.[3] Since then a number of Greek manuscripts have been presented to the library or purchased by the library with funds established by private donors. A significant contribution to the collection was made by Philip Hofer, a Harvard librarian, founder of the Department of Printing and Graphic Arts, and collector who presented or bequeathed to the library eleven Greek manuscripts. These manuscripts are in the Houghton Library's Department of Printing and Graphic Arts and have the abbreviation "Typ" in their call numbers.

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[1] On the detailed history and holdings of the Houghton Library, see *The Houghton Library, 1942–1967: A Selection of Books and Manuscripts in Harvard Collections* (Cambridge, Mass., 1967); and *A Houghton Library Chronicle: 1942–1992* (Cambridge, Mass., 1992).

[2] Four small papyri fragments (MSS Gr. 24.1, 24.2, 24.3, and 24.4) and seventeen modern Greek documents and manuscripts (MSS Gr. 5, 9, 10, 11, 14, 16, 21, 23, 26, 28, 29, 30, 33, 35, 36, 37, and 38) are outside the scope of my catalogue. Short descriptions of these items can be found in Harvard's online HOLLIS catalogue. For a detailed description of MS Gr. 21, see Panagiotis A. Agapitos, "A Post-Byzantine Musical Anthology: MS Greek 21 in the Houghton Library," *Harvard Library Bulletin* 35 (1987): 150–64. MS Gr. 21 was previously attributed to the sixteenth century: Christopher U. Faye and William H. Bond, *Supplement to the Census of Medieval and Renaissance Manuscripts in the United States and Canada* (New York, 1962), 234. Panagiotis correctly re-attributed this codex to the last quarter of the seventeenth century.

[3] MSS Gr. 3, 4, 6, 7.1, 7.2, 8, and 12.

The Houghton Library portion of this catalogue will be published in three installments: Part V.1, which is presented here, containing MSS Gr. 1–4, 6, 7.1, 7.2, 8, 12, 13, and 15; Part V.2, containing MSS Gr. 17–20, 22, 25, 27, 31, 32, and Arm. 11[4]); and Part V.3, containing MSS Typ 18, 46, 144, 215, 222, 243, 267, 294, 416, 491, and 743). In addition, one palimpsest manuscript from the Andover-Harvard Theological Library will be analyzed and described in Part V.3.

The Houghton collection includes many fascinating, rare, and important Greek manuscripts, which have been insufficiently studied. Several manuscripts have no bibliography at all. Because most of the manuscripts are not illuminated, only a few have attracted the attention of art historians. MS Gr. 1, for example, is a richly illuminated Gospel manuscript purchased by the library from the renowned biblical scholar Caspar René Gregory in 1889: it is well studied by art historians and recognized to be part of the important "Palaiologina group" of manuscripts produced in the early Palaeologan period. MS Gr. 3, a Psalter dated 1105 from the Easter Tables, has also been well studied by art historians, but the complex and probably unique structure of this manuscript's contents has been thoroughly described and analyzed for the first time in this catalogue. Most of the other Houghton Greek manuscripts, however, were last examined in 1928 by Emilie Boer, in the 1930s by Seymour De Ricci and Kenneth Clark, or in 1962 by Christopher U. Faye and William H. Bond.[5] These scholars made attributions without the benefit of recent advances in the study of Greek paleography. I have been able to assign a new date to numerous Houghton manuscripts, sometimes changing previous attributions by as much as two or even three centuries. For example, MS Gr. 2 (a Psalter) was attributed by De Ricci to the twelfth century, but because of its archaizing writing style the manuscript should instead be attributed to the end of the thirteenth or beginning of the fourteenth century. Three lectionaries were attributed by both De Ricci and Clark to the thirteenth (MSS Gr. 7.1 and 7.2) and fourteenth (MS Gr. 12) centuries, but because of their liturgical *Perlschrift* writing style these manuscripts should be attributed to the second half of the eleventh century. MS Gr. 8 (Homilies by Gregory of Nazianzos) was attributed by De Ricci to the fourteenth century, but its early *Perlschrift* and fret-saw decoration point to the last quarter of the tenth or the beginning of the eleventh century as the most likely date of production. Paleographical analysis has also enabled me to assign a more precise date to MS Gr. 4 and establish its place of production. This codex, which contains the *Chronicle* of the twelve-century writer and historian Michael Glykas, was copied in the first quarter of the fourteenth century, very probably in Thessaloniki in the circle of the famous scholar Demetrios Triklinios. It has four fly-leaves that were taken from another manuscript, and I have identified for the first time the contents of these fly-leaves as hagiographical work by Stephanos Diakonos and have attributed them to the end of the ninth or beginning of the tenth century.

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[4] MS Arm. 11 is an Armenian manuscript with four fly-leaves taken from a Greek manuscript.

[5] Emilie Boer, "Description of Greek MSS in the Possession of Harvard University Library" (Unpublished catalogue, Houghton Library, Harvard University, Cambridge, Mass., 1928); De Ricci, 1:971–73; Clark, 107–15; Faye and Bond, 233f., 252f., 255f., 263, 271–74, and 277.

I am pleased to acknowledge support of many institutions for this part of my ongoing project: the Houghton Library for a Rodney G. Dennis Fellowship in the Study of Manuscripts; the American Philosophical Society; the Bibliographical Society of America; the Dumbarton Oaks Program in Byzantine Studies in Washington, DC; and the National Endowment for the Humanities. Any views, findings, conclusions, or recommendations expressed in this publication do not necessarily reflect those of the abovementioned institutions.

I am particularly thankful to John Duffy and Alice-Mary Talbot for their careful reading and valuable comments on my manuscript. I also wish to thank François Bovon, Consuelo Dutschke, Irmgard Hutter, Stratis Papaioannou, Stefano Parenti, Nancy Ševčenko, Mark Sosower, and my husband, Erik Hoffmann. And I am grateful to the staff of the Houghton Library for their assistance and appreciation of my work, especially William Stoneman, Monique Duhaime, and Susan Halpert. I take full responsibility for the contents of this catalogue and invite readers to inform me of any omissions or inaccuracies (nkavrush@nycap.rr.com).

Glenmont, N.Y.

HARVARD UNIVERSITY THE HOUGHTON LIBRARY

MS Gr. 1

The Four Gospels [Aland 666]
Constantinople, s.xiii$^{4/4}$–s.xiv^{in} (restored in s.xvi$^{2/4}$)

CONTENTS

Fols. Ar–Bv: originally blank; non-scribal notes (see MARGINALIA/GLOSSING/NOTES)

1. fols. Cr–Dv: List of chapter titles for Matthew (1–68). Title (fol. Cr): Τοῦ κατὰ Ματθαῖον εὐ(α)γ(γελίου) τὰ κεφάλαια. Inc. (fol. Cr): α’ Περὶ τῶν μάγων; Expl. (fol. Dv): ξη’ Περὶ τῆς αἰτήσεως τοῦ Κυριακοῦ σώματος. Soden, 405–7.

Fol. Er: blank.

Fol. Ev: full-page miniature of the Evangelist Matthew.

2. fols. 1r–92r: The Gospel of Matthew. Title (fol. 1r): Τὸ κατὰ Ματθαῖον ἅγιον εὐαγγέλιον. Inc. (fol. 1r): Βίβλος γενέσεως Ἰ(ησο)ῦ Χ(ριστο)ῦ υἱοῦ Δα(υὶ)δ ... ; Expl. (fol. 92r): … ἕως τῆς συντελείας τοῦ αἰῶνος. Ἀμήν. *NTG*, 1–87.

3. fols. 92v–93v: List of chapter titles for Mark (1–48). Title (fol. 92v): Τοῦ κατ(ὰ) Μάρκον ἁγίου εὐα(γγελίου) τὰ κεφάλ(αια). Inc. (fol. 92v): α’ Περὶ τοῦ δαιμονιζομένου. Expl. (fol. 93v): μη’ Περὶ τῆς αἰτήσεως τοῦ σώματος τοῦ Κ(υρίο)υ. Soden, 407–9.

Fol. 94r: blank.

Fol. 94v: full-page miniature of the Evangelist Mark.

4. fols. 95r–144v: The Gospel of Mark. Title (fol. 95r): Τὸ κατὰ Μάρκον ἅγιον εὐαγγέλιον. Inc. (fol. 95r): Ἀρχὴ τοῦ εὐαγγελίου Ἰ(ησο)ῦ Χ(ριστο)ῦ υἱοῦ τοῦ

Θ(εο)ῦ ὡς γέγραπται … ; Expl. (fol. 144v): … διὰ τ(ῶν) ἐπακολουθούντ(ων) σημείων. Ἀμήν.[6] *NTG*, 88–149.

5. fols. 145r–146v: List of chapter titles for Luke (1–83). Title (fol. 145r): Τοῦ κατὰ Λου(κᾶν) ἁγίου εὐαγγελίου τὰ κεφά(λαια). Inc. (fol. 145r): α' Περὶ τῆς ἀπογραφῆς; Expl. (fol. 146v): πγ' Περὶ Κλεόπα. Soden, 409–11.

Fol. 147r: originally blank; crude drawing of a face in charcoal ink.

Fol. 147v: full-page miniature of the Evangelist Luke.

6. fols. 148r–236r: The Gospel of Luke. Title (fol. 148r): Τὸ κ(α)τ(ὰ) Λουκᾶν ἅγ(ιον) εὐαγγέλιον. Inc. (fol. 148r): Ἐπειδήπερ πολλοὶ ἐπεχείρησαν ἀνατάξασθαι … ; Expl. (fol. 236r): … αἰνοῦντ(ες) κ(αὶ) εὐλογοῦντ(ες) τὸν Θ(εό)ν. Ἀμ(ήν). *NTG*, 150–246.
7. fol. 236v: List of chapter titles for John (1–18). Title: Τοῦ κατὰ Ἰω(άννην) ἁγίου εὐα(γγελίου) τὰ κεφά(λαια). Inc. α' Περὶ τοῦ ἐν Κανᾶ γάμου; Expl. ιη' Περὶ τῆς αἰτήσεως τοῦ Κυριακοῦ σώματος. Soden, 411.

Fol. 237r: blank.

Fol. 237v: full-page miniature of the Evangelist John.

8. fols. 238r–287v: The Gospel of John. Title (fol. 238r): Τὸ κατὰ Ἰωάννην ἅγιον εὐαγγέλιον. Inc. (fol. 238r): Ἐν ἀρχῇ ἦν ὁ λόγος … ; Expl. (fol. 287v): … χωρῆσαι τὰ γραφόμενα βιβλία. Ἀμήν. Τέλος τοῦ κατὰ Ἰωάννην ἁγ(ίου) εὐαγγελίου. Τὸ κατ(ὰ) Ἰω(άννην) εὐα(γγέλιον) ἐξεδόθ(η) μετ(ὰ) χρό(νους) λβ' τ(ῆς) Χ(ριστο)ῦ ἀναλ(ήψεως). *NTG*, 247–319.

Fols. 288r–289v: blank.

PHYSICAL DESCRIPTION: Parchment (fols. 244, 251–253, and 259–289 are paper), fols. 295 (the first five folios are lettered A–E; the following folios are numbered 1–289; two folios were numbered 189, now numbered 189A and 189B); three paper fly-leaves at the end of the manuscript (not numbered); 216/219 x 150/155 mm. (one col.; written surface 142/149 x 87/100 mm.). Written in 23–24 lines, interlinear space 6–6.5 mm. Ruled Leroy C 32C1 (system Leroy 1). Ruling was made with a fine point and is barely visible. Thirty-seven quires; collation: 1^4 (a binion, +5) $2–12^8$ 13^8 (+6) $14–18^8$ 19^8 (+8, 10) $20–30^8$ 31^8 (+3) 32^8 33^8 (-1, 2, 3; +1, 2: three original folios apparently damaged and replaced with two paper folios) $34–36^8$ 37^8 (-6). Pricking and quire signatures were cropped during binding. Quire 35 is marked with a single crosslet on the top margin of the first recto (fol. 267r). Ink is light and medium brown with grayish tint. Titles and lectionary apparatus are in bright red ink. Kalamos is thin. Parchment is of very good quality, thin and medium thick, smooth, creamy-white (flesh side) and yellowish (hair side). The parchment of the inserted folios with miniatures is notably thicker and of lower quality than that of the other folios. Water stains are on the bottom margin of most folios. Folios 219–236, 238–243, 245–258 sustained significant water damage and were repaired with paper along the edges.

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[6] Long conclusion of the Gospel, ending with Mark 16:20; short conclusion ends at Mark 16:8. See Kurt and Barbara Aland, *The Text of the New Testament: An Introduction to the Critical Editions and to the Theory and Practice of Modern Textual Criticism,* 2nd ed. (Grand Rapids, Mich., 1989), 69.

Folios 244, 251–253, and 259–289 are paper replacements for damaged parchment folios. Two kinds of paper were used for the restoration. The first kind (fols. 244 and 251–253) has a watermark "anchor in a circle" with a countermark ZP (Z in the shape of "3"); a similar variant is found in Briquet no. 516 (Vicenza, 1539). The second kind (fols. 259–289) is thicker and glossy. It has a watermark "anchor in a circle" with a six-ray star on top of the circle and a countermark in the shape of a hook, identical to Harlfinger, Ancre 66b (1529/30 or 1533/4).[7] Both papers have horizontal chain marks (30–32 mm. apart) and vertical laid marks (22 in 20 mm.). The ink of the paper folios is black.

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[7] Dieter and Johanna Harlfinger, *Wasserzeichen aus griechischen Handschriften* (Berlin, 1974), Ancre 66b.

SCRIPT: The original parchment folios were copied by one anonymous scribe. His script is medium-sized, calligraphic, and upright archaizing minuscule (fig. 1).[8] The lists of chapter titles and marginal apparatus are in Alexandrian majuscules. Gospel titles are in large epigraphic distinguishing majuscules. The damaged folios were restored on paper by two anonymous scribes in the second quarter of the sixteenth century: scribe I, fols. 244r–v and 251r–253v; scribe II, fols. 259–287v. The script of these folios is *Gebrauchsschrift,* influenced by the Hodegon style.[9]

Hugo Buchthal and Hans Belting have convincingly argued that Houghton Gr. 1 is closely related to the group of fifteen manuscripts (the so-called "Palaiologina group") executed in Constantinople in the last quarter of the thirteenth century.[10] Buchthal and Belting have identified the

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[8] On archaizing script, see Giancarlo Prato, "Scritture librarie arcaizzanti della prima età dei Paleologi e loro modelli," *Scrittura e civiltà* 3 (1979): 151–93, and "I manoscritti greci dei secoli XIII e XIV: Note paleografiche," in *Atti del II Colloquio internazionale, Berlino-Wolfenbüttel, 17–21 ottobre 1983*, ed. Dieter Harlfinger and Giancarlo Prato (Alessandria, 1991), repr. in Giancarlo Prato, *Studi di paleografia greca* (Spoleto, 1994), 115–31; Giuseppe De Gregorio and Giancarlo Prato, "Scrittura arcaizzante in codici profani e sacri della prima età paleologa," *Römische historische Mitteilungen* 45 (2003): 59–101.

[9] On *Gebrauchsschrift,* see Herbert Hunger, "Gebrauchsschriften und Stilisierungsversuche in griechischen Handschriften des 15. und 16. Jahrhunderts," in *Hē Hellēnikē graphē kata tous 15° kai 16° aiōnes = The Greek Script in the 15th and 16th Centuries,* Diethnē Symposia, 7 (Athens, 2000), 11–30. On the Hodegon style, see Linos Politis, "Eine Schreiberschule im Kloster τῶν Ὁδηγῶν," *Byzantinische Zeitschrift* 51 (1958): 17–36 and 262–87.

[10] Hugo Buchthal and Hans Belting, *Patronage in Thirteenth-Century Constantinople: An Atelier of Late Byzantine Book Illumination and Calligraphy* (Washington, D.C., 1978), 95. On the "Palaiologina group," see also Boris L. Fonkič, "Scriptoria bizantini: Risultati e prospettive

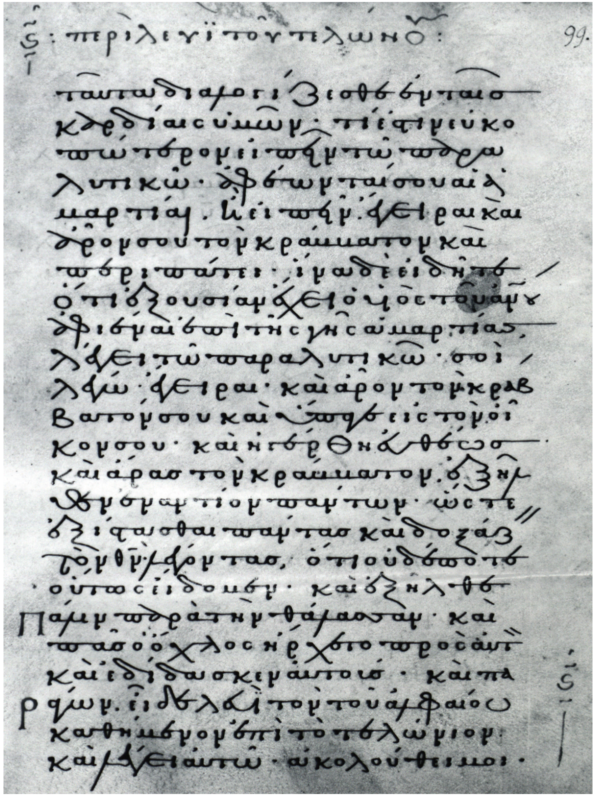

Figure 1.
(left)

Cambridge, Mass.,
Houghton Library,
Harvard University,
MS Gr. 1, fol. 99r (detail)
(By permission of
Houghton Library,
Harvard University)

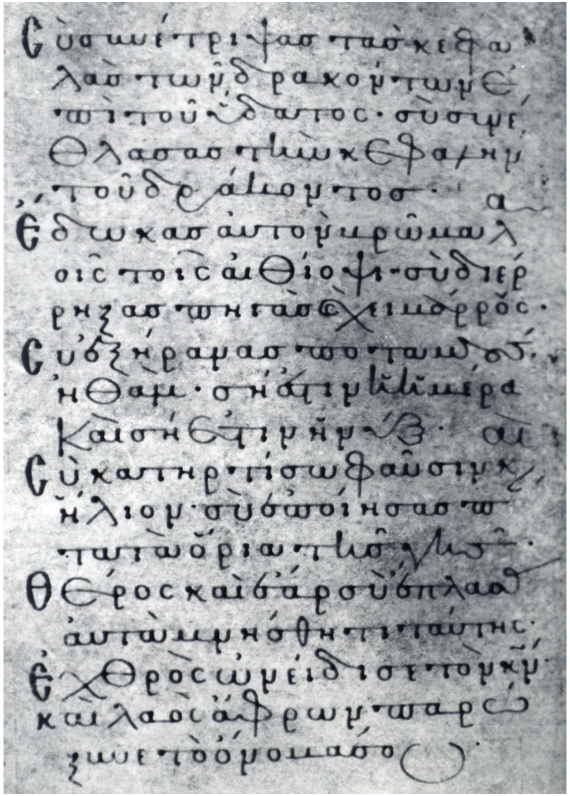

Figure 2.
(right)

Cambridge, Mass.,
Houghton Library,
Harvard University,
MS Gr. 2, fol. 93v (detail)
(By permission of
Houghton Library,
Harvard University)

scribe of Houghton Gr. 1 as an anonymous calligrapher who copied three of the principal codices in this group: Mount Sinai, Monastery of St. Catherine, MS gr. 228; and Vatican City, Biblioteca Apostolica Vaticana, MSS Vat. gr. 1158 and Vat. gr. 1523.[11] This identification is almost certainly correct, but more research is needed to identify and differentiate among the deliberately imitative and uniform scripts of the Palaiologina codices.

Art historians have identified several more manuscripts with script and decoration very similar to those of the fifteen original manuscripts of the "Palaiologina group": Oxford, Bodleian Library, MSS Laud. gr. 90 and Barocci 31;[12] Vatican City, Biblioteca Apostolica Vaticana, MS Vat. gr. 352;[13] Athens, National Library of Greece, MSS 2546 and 2646;[14] the Smyrna Lectionary (which is now lost); London, British Library, Add. MS 29713; and Istanbul, Ecumenical Patriarchate, MS 1.[15] Moreover, a number of undecorated manuscripts with secular content were copied in archaizing

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della ricerca," *Rivista di studi bizantini e neoellenici* 17–19 (1980–82): 73–118 at 113–16; Robert S. Nelson and John Lowden, "The Palaeologina Group: Additional Manuscripts and New Questions," *Dumbarton Oaks Papers* 45 (1991): 59–68; and Irmgard Hutter, "Schreiber und Maler der Palaiologenzeit in Konstantinopel," in *Praktika tou 6' Diethnous Symposiou Ellenikes Palaiographias (Drama, 21–27 Septembriou 2003)*, ed. Basiles Atsalos and Nike Tsirone, 3 vols. (Athens, 2008), 1:159–90. I thank Dr. Hutter for sharing her article prior to publication.

[11] On St. Catherine gr. 228, see Buchthal and Belting, 120 and pls. 32–33. On Vat. gr. 1158, see ibid., 116 and pls. 12–20. On Vat. gr. 1523, see ibid., 95 and pl. 65.

[12] Irmgard Hutter, *Corpus der byzantinischen Miniaturenhandschriften*, 5 vols. (Stuttgart, 1977–97), 1:96–100 and 3.1:344f.

[13] Kathleen Maxwell, "Another Lectionary of the 'Atelier' of the Palaiologina, Vat. gr. 352," *Dumbarton Oaks Papers* 37 (1983): 47–53.

[14] Anna Marava-Chatzinicolaou and Christina Toufexi-Paschou, *Catalogue of the Illuminated Byzantine Manuscripts of the National Library of Greece,* 2 vols. (Athens, 1978–85), 2:70–80.

[15] Nelson and Lowden, 59–68.

script very similar to that of the "Palaiologina group." These manuscripts were identified by Giuseppe De Gregorio and Giancarlo Prato and include codices such as Cesena, Biblioteca Malatestiana, MS D.XXVII.1 (Demosthenes); Paris, Bibliothèque nationale de France, MS gr. 2948 (Aelius Aristides); and Vatican City, Biblioteca Apostolica Vaticana, MSS Vat. gr. 225 and gr. 226 (Plato).[16]

There are still many unanswered questions. Where, by whom, and for whom was this large group of manuscripts produced? The existence of a "Palaiologina atelier," i.e., a small group of scribes and artists organized by and working for a Palaiologina,[17] has not been corroborated. True, at least one manuscript bears a Palaiologina monogram (Vat. gr. 1158) and was very probably executed for a female member of the imperial family. But was there one large center where many scribes and decorators worked together to execute the orders of a prominent ecclesiastical and wealthy lay clientele? And if so, was this center monastic, as, for example, the scriptorium of the Hodegon Monastery, where monks executed manuscripts of various quality for outside commissioners? Or were there secular *ergasteria* with a small number of independent professional scribes and artists who combined their efforts to work on specific commissions? The latter hypothesis is favored by Robert Nelson and John Lowden as well as by Irmgard Hutter.[18] However,

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[16] De Gregorio and Prato, 62–64 and 69.

[17] Different candidates have been proposed for the Palaiologina who may have commissioned Vat. gr. 1158: Theodora Raoulaina, niece of the Emperor Michael VIII (Buchthal and Belting, 6); dowager Empress Theodora (Nelson and Lowden, 67; and independently Alice-Mary Talbot, "Empress Theodora Palaiologina, Wife of Michael VIII," *Dumbarton Oaks Papers* 46 (1992): 295–303 at 302); and Princess Irene Choumnaina (Inmaculada Pérez Martín, "Irene Cumno y el 'Taller de la Paleologuina,'" *Scrittura e civiltà* 19 (1995): 223–34. I agree with Nelson, Lowden, and Talbot that Empress Theodora is the most plausible candidate.

[18] Nelson and Lowden, 68; Hutter, "Schreiber und Maler," 161f.

Nelson and Lowden noted that at least one manuscript of the "Palaiologina group"—the Smyrna Lectionary—was copied and decorated by monk David for the metropolitan of Philippoupolis Gerasimos. David's calligraphic hand is strikingly similar to and may be identical with that of Houghton Gr. 1, St. Catherine gr. 228, and Vat. gr. 1158 and Vat. gr. 1523. Since the scribe David identified himself as a monk, he must have been affiliated with a monastery and monastic scriptorium. It is possible, however, that manuscripts copied in a monastic scriptorium were decorated by independent artists who worked outside of the monastery.

DECORATION: The manuscript is decorated with four full-page portraits of the Evangelists seated in three-quarter profile to the right. These miniatures are on inserted parchment folios, which are thicker than the other folios of the manuscript. The pigments of the four miniatures are laid on top of the gold background. In the portrait of Matthew (154 x 105 mm) on fol. Ev the Evangelist is holding a codex on his lap and is copying from a scroll, which is hanging over a lectern. He is wearing a dark blue tunic and a magenta *himation*. The furniture is painted in ochre. The miniature is framed with red lines on top and bottom and with magenta lines on the sides; small finials are placed at each corner. The Evangelist is seated under a scalloped arch with a triangular "roof," with a white lantern (now almost entirely flaked) suspended from the top of the triangle. The arch is decorated with a petal pattern, and the triangle with an "accordion" pattern. The top outer corner spaces are filled with rosettes and vegetal ornaments. The palette is dark teal, magenta, pink, red, and touches of green and white. An inscription, "Ὁ ἅγιο(ς) Ματθ(αῖος)," is written in bright red ink above the figure of Matthew. The pigments of this miniature are extensively flaked, exposing a gold background underneath.

The first headpiece (fol. 1r) is pi-shaped (92 x 92 mm. with a 62 x 32 mm. "gate") and has large finials on top, with small triple balls outlined in blue and dangling from thin red lines. Large flowers flank the bottom. The field of the headpiece is filled with large palmettes in circles and vegetal ornaments on the gold background, but the pigments are not laid on the top of the gold as in the miniatures. The palette is dark blue, sky blue, dark green, magenta, and pink, with some white. The frame is a narrow double magenta line with a white pattern inside. The initial beta is ornamented with a stylized vegetal pattern.

The portrait of the Evangelist Mark (159 x 105 mm.) on fol. 94v is executed in the same style and palette as Matthew's.[19] Mark is pictured in a pensive pose; the codices on his lap and on the lectern are closed, with the lower part of the desk open and displaying the scribe's inkpots and other tools. Unlike the desks in the other three miniatures, the top of Mark's desk is not depicted in reverse perspective, which was the norm in Byzantine art. Mark's right hand is resting on the codex on his lap, and the pen is pointed down toward the floor. The palette is the same as that in Matthew's portrait, but Mark is wearing a magenta tunic and muted dark blue chiton. The arch above Mark's figure is constructed by two scallop-shaped double lines on the sides and one triangle double line in the middle, the top space of which is filled with four large rosettes in circles and with many small rosettes inside the double line that outlines the arch. A white lantern, which is the best preserved in all four miniatures, hangs from the top of the arch. An inscription, "Ὁ ἅγ(ιος) Μάρκος," is written in bright red ink above Mark's figure. The Evangelist's face and figure are considerably flaked, but not as severely as the other three portraits. The second headpiece (fol. 95r) is pi-shaped (66 x 98 mm. with a 40 x 40 mm. "gate") and has the same ornamental motifs and palette as the first headpiece. The initial alpha is decorated with a stylized vegetal motif.

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[19] See reproduction of this portrait in *Illuminated Greek Manuscripts,* 189, cat. no. 53.

The portrait of the Evangelist Luke (158 x 105 mm.) on fol. 147v is very similar in composition, ornamental motifs, and palette to the previous miniature, except that Luke is depicted dipping his pen into an inkpot. An inscription, "Ὁ ἅγ(ιος) Λουκᾶς," is written in bright red ink above the figure of Luke. The miniature is extensively flaked. The third headpiece (fol. 148r) is pi-shaped (53 x 92 mm. with a 25 x 34 mm. "gate") and its ornamental motifs and palette are similar to the previous two headpieces, but more magenta is in the palette. The initial epsilon has an elongated base.

The portrait of the Evangelist John (158 x 104 mm.) on fol. 237v. depicts him writing under a semi-circular arch. The space above the arch is filled with vegetal ornaments, and the narrow field between the two lines that form the arch is filled with an "accordion-style" pattern. The palette is the same as in the first three miniatures. The chair and the desk are larger and more elaborate than in previous portraits. The desk is open and displays bottles with black and red ink. An inscription, "Ὁ ἅγιος Ἰω(ά)νν(ης) ὁ Θεολόγος," is written in bright red ink above John's figure. This miniature is extensively flaked. The fourth headpiece (fol. 238r) is pi-shaped (92 x 92 mm. with a 63 x 43 mm. "gate") and has the same design, ornamental motifs, and palette as the first headpiece. The initial epsilon is slightly ornamented. All minor initials are in bright red ink, not ornamented.

The pigments of the miniatures differ from those of the headpieces and initials. Obviously, the miniatures were executed in a different atelier and were inserted into the manuscript. The miniatures are probably contemporaneous with the script, as Lawrence Nees has suggested.[20] Nees identified three manuscripts with related miniatures, including St. Petersburg, National Library of Russia, MS gr. 223, which shares "the unusual technical feature of [miniatures] being painted directly upon the gold background."[21]

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[20] Lawrence Nees, catalogue entry for Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 1, in *Illuminated Greek Manuscripts,* 188–89, cat. no. 53.

The artist of MS Gr. 1 probably imitated earlier portraits of the Evangelists found in Constantinopolitan manuscripts of the twelfth century, such as New York, Morgan Library and Museum, M.378 and several manuscripts related to the Morgan codex.[22] Imitation is especially evident in the scalloped and triangular arches above the seated Evangelists. The Houghton codex's four miniatures display an unusual detail—a lantern suspended from the arches. This detail seems to be without precedent and probably is idiosyncratic to this artist.

COLOPHON: None.

MARGINALIA/GLOSSING/NOTES: The lectionary apparatus in the margins was written by the original scribe, and the sixteenth-century part also has a lectionary apparatus in the margins. On fol. Ar is a pencil note by a biblical scholar: "Caspar René Gregory. Leipzig, 4 December 1888. 2." On fol. Av is a note in charcoal ink: "Δημητρηου" (sic) ([belonging to] Demetrios). On the recto of the second fly-leaf at the end of the manuscript there is crude scribbling in charcoal ink. On the verso of the same folio, the same Demetrios left another note: "<?> Δημητρηου (sic) Πτερηστηρας (sic)."

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[21] Ibid., 188. See the reproduction of the Evangelist John's portrait in St. Petersburg gr. 223 in *Iskusstvo Vizantii v sobraniiakh SSSR: Katalog vystavki,* 3 vols. (Moscow, 1977), 2:67, cat. no. 520.

[22] On Morgan M.378 and related manuscripts, see Ioannis Spatharakis, "A Dove Whispers in the Ear of the Evangelist," *Jahrbuch der österreichischen Byzantinistik* 49 (1999): 267–88; and Kavrus-Hoffmann, "Catalogue … Part IV.1: The Morgan Library and Museum," 89–101.

BINDING: Binding is Greek, of the sixteenth century (probably rebound at the time of the restoration with paper folios); it is red morocco leather (darkened) over thick (9 mm.) wooden boards. Both covers are blind-stamped with an identical rhomboid-triangle geometric pattern framed with interlace ornamentation. The inner spaces are filled with small images of birds with spread wings (perhaps eagles) inside quatrefoils. The spine is blind-stamped with a geometric pattern (triple lines form five squares; each square is divided into four triangles). The leather on the cover's edges is blind-stamped with triple lines. There are remains of two fasteners: metal pegs on the front cover, and leather anchors for the clasps on the back cover. There are no pastedowns. The manuscript is sewn at six stations. Endbands are multicolored (alternating red, yellow, blue, and white).

ORIGIN AND PROVENANCE: This manuscript was written and illuminated in Constantinople in the last quarter of the thirteenth or beginning of the fourteenth century in the circle of scribes and artists who produced numerous manuscripts of the "Palaiologina group." The script is identical to several Palaiologina codices, but art historians agree the manuscript's decoration is not related to other manuscripts of this group.[23]

The manuscript was restored in the second quarter of the sixteenth century and its damaged parchment folios were replaced with paper folios. The sixteenth-century script displays a strong influence of the writing style employed by the scribes of the Hodegon Monastery in Constantinople during the fourteenth and fifteenth centuries. But after the destruction of their monastery the monks fled to many locations, for example, Cyprus and Crete. Thus, it is not possible to establish where its restoration took place.

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[23] Buchthal and Belting, 95; Nees, entry for Houghton Gr. 1, in *Illuminated Greek Manuscripts,* 188; Hutter, "Schreiber und Maler," 164 n. 23.

The manuscript once belonged to a certain Demetrios Pteristeras (ownership notes on fols. Ar and Av).

The further history of the manuscript is undocumented until the end of the nineteenth century, when it was bought in 1888 by Caspar René Gregory in Leipzig. According to Gregory, the manuscript was formerly in Albania (unconfirmed). The codex was purchased from Gregory by the Harvard College Library in 1889 with assets from the Constantius fund.

BIBLIOGRAPHY: De Ricci, 1:971 (attributes MS to s.xii); Clark, 107–9 (attributes MS to s.xiii); William H.P. Hatch, *Facsimiles and Descriptions of Minuscule Manuscripts of the New Testament* (Cambridge, Mass., 1951), 176 and pl. 52 (attributes MS to s.xii); Lawrence Nees, catalogue entry for Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 1, in *Illuminated Greek Manuscripts,* 188–89, cat. no. 53; Hugo Buchthal and Hans Belting, *Patronage in Thirteenth-Century Constantinople: An Atelier of Late Byzantine Book Illumination and Calligraphy* (Washington, D.C., 1978), 95 and pl. 89; Boris L. Fonkič, "*Scriptoria* bizantini: Risultati e prospettive della ricerca," *Rivista di studi bizantini e neoellenici* 17–19 (1980–82): 73–118 at 113; Robert S. Nelson and John Lowden, "The Palaeologina Group: Additional Manuscripts and New Questions," *Dumbarton Oaks Papers* 45 (1991): 59–68 at 60 n. 12; Irmgard Hutter, "Schreiber und Maler der Palaiologenzeit in Konstantinopel," in *Praktika tou 6' Diethnous Symposiou Ellenikes Palaiographias (Drama, 21–27 Septembriou 2003)*, ed. Basiles Atsalos and Nike Tsirone, 3 vols. (Athens, 2008), 1:159–90 at 164 n. 23.

MS Gr. 2

Psalter, incomplete
Constantinople (?), s.xiii$^{4/4}$–s.xiv^{in}

CONTENTS[24]

Fols. 1r–73v, 104r–118v, 96r–103v, 88r–95v, 80r–82r; 83r–87v, 74r–79v, 119r–150v, 159r–166v, 151r–158v: Septuaginta, Psalms 9:15–106:40. No title. Inc. mut. (fol. 1r): <ἐξαγγεί>//λω πάσας τὰς αἰνέσεις <σου> ἐν ταῖς πύλαις τῆς θυ<γατρὸς> Σιων· … ; Expl. mut. (fol. 158v): … ἐξεχύθη ἐξουδένωσις ἐπ’ ἄρχοντας//. Lacuna between fols. 116v and 117r: Expl. mut. (fol. 116v): … εὐφρανθήτωσαν καὶ//; Inc. mut. (fol. 117r): //ὁ θεὸς ἐν τόπῳ ἁγίῳ αὐτοῦ … (66:5–67:6). Rahlfs-Hanhart, 2:1–164 at 7–121.

Fol. 82v: full-page portrait of David (?), almost entirely flaked (or, possibly, never finished).

PHYSICAL DESCRIPTION: Parchment, fols. 166; four modern paper fly-leaves, two at the beginning of the manuscript and two at the end; 161/163 x 113/123 mm. (one col.; written surface 112/119 x 70/75 mm.). Written in 19 lines; interlinear space 6.5–7 mm. Ruled Leroy 20C1 (system Leroy 1). Twenty-one quires; collation: 1^{8} (-1, with loss of text) 2–14^{8} 15^{8} (-6, with loss of text) 16–21^{8}. Many quires were rebound in the wrong order (correct order of quires: 1–9, 14–15, 13, 12, 11, 10, 16–19, 21, 20). Quires are not signed. Parchment is of mediocre quality but carefully prepared and smooth. It is thick, stiff, and slightly warped; yellowish (flesh side) and yellow (hair side). Ink is light brown with grayish tint. Throughout the manuscript some flaked lines of the text were re-inked with charcoal ink. The kalamos is medium thin.

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[24] Many quires in this manuscript were misbound; for correct order, see PHYSICAL DESCRIPTION. Folios are presented here in correct order.

SCRIPT: One scribe, anonymous. His script is medium-sized, calligraphic, and upright archaizing minuscule (fig. 2); the title on fol. 83r is written in large epigraphic distinguishing majuscules in gold over red ink. The minuscule is somewhat similar to that of the "Palaiologina group," whose manuscripts were produced in Constantinople in the last quarter of the thirteenth and beginning of the fourteenth century (see entry for Houghton Gr. 1 above). But unlike the deluxe and high-quality manuscripts of the "Palaiologina group," Houghton Gr. 2 was copied in a less calligraphic script and has only modest decoration. Its script is closely related to that in Istanbul, Library of the Ecumenical Patriarchate, MS Panaghia 77;[25] and Vienna, Österreichische Nationalbibliothek, MS Theol. gr. 90[26]—both of which have been attributed to the end of the thirteenth or beginning of the fourteenth century.

DECORATION: A full-page miniature (portrait of David?) on fol. 82v is almost entirely flaked (or, possibly, never finished). Only the top part of the miniature with an outline of a mountainous landscape and a halo is visible, but no face or body. Only two colors are discernible—gold and golden streaks painted over pale red pigment. On fol. 83r a rectangular headpiece (33 x 78 mm.) opens Psalm 77. The headpiece has a narrow frame with small finials and is decorated with vegetal ornamentation of intertwined vines. The headpiece is executed in gold painted over pale red pigment on a blank background. There are also a few traces of blue pigment. An initial pi opens Psalm 77, which is slightly ornamented and is executed in gold painted over pale red pigment. Other major initials in this manuscript are pen-ornamented with bright red ink; minor initials are in bright red ink and not ornamented.

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[25] Matula Kouroupou and Paul Géhin, *Catalogue des manuscrits conservés dans la Bibliothèque du Patriarcat Œcuménique: Les Manuscrits du monastère de la Panaghia de Chalki*, 2 vols. (Turnhout, 2008), 1:235f. and 2:pl. 118.

[26] Herbert Hunger, "Die sogenannte Fettaugen-Mode in griechischen Handschriften des 13. und 14. Jahrhunderts," *Byzantinische Forschungen* 4 (1972): 105–13 at 111 and pl. IX, fig. 7.

COLOPHON: None.

MARGINALIA/GLOSSING/NOTES: On fol. 165v (top margin) there are three lines in charcoal ink, erased and illegible; only one word, "σωφὸς" (sic), is discernible. The note is almost certainly post-Byzantine and was probably written by the person who re-inked the text.

BINDING : The manuscript was rebound on January 7, 1914 with half binding: brown leather and marbled paper over pasteboards. The marbled paper is brownish-red with white and a dark green pattern. There are modern paper pastedowns on both covers. The manuscript is sewn at four stations.

ORIGIN AND PROVENANCE: The manuscript was probably produced in Constantinople in the last quarter of the thirteenth or beginning of the fourteenth century by a scribe who was familiar with the deluxe codices of the "Palaiologina group" and who imitated its writing style and decoration. It was probably produced in a monastic center. The diminutive size of this Psalter indicates that it was produced for personal use and could have been easily carried by a traveling monk. The subsequent history of this codex is unknown. It was formerly in the library of E. Panousis of Constantinople. Purchased on May 19, 1909 by the Houghton Library with assets from the Salisbury Fund.

BIBLIOGRAPHY: De Ricci, 1:971 (attributes MS to s.xii).

MS Gr. 3

Psalter, with offices of the hours and other texts
Constantinople, 1105 (dated from Easter Tables)

CONTENTS

1. fols. 1r–7v: **Michael Psellos**, *Poemata*. Title (fol. 1r): Στίχοι πολιτικοὶ τοῦ μακαριωτάτου ὑπερτίμου τοῦ Ψελλοῦ ἐφερμηνευτικοὶ τῶν ἐπιγραμμάτων τῶν ψαλμῶν. Inc. (fol. 1r): Οὐκ ἔστι τὸ ψαλτήριον, ἀγαπητέ, βιβλίον ὡς οἱ πολλοὶ νομίζουσι … ; Expl. (fol. 7v): … καὶ γράψω σοι τ(ὴν) ἄρρητ(ον) τ(ῶν) ψαλμ(ῶν) μελῳδίαν. Leendert G. Westerink, *Michaelis Pselli poemata* (Stuttgart, 1992), 1–13.[27]
2. fol. 7v: **John Chrysostom**, *In epistulam ad Ephesios* (homily 16), excerpt. Title: Τοῦ Χρυ(σοστό)μ(ου) ἐκ τῆς πρὸ(ς) Ἐφεσίους ἐπιστολῆς ἐκ τοῦ ις' λόγου. Inc.: Παιδευόμεθα τοίνυν, ὅτι οἱ μὲν τὰ ἀγαθὰ πράξαντες ... ; Expl.: ... εἰς τὸ τῆς γεέννης ἀπαχθήσονται πῦρ. *PG*, 62:112, lns. 33–38.

Fol. 8r: blank.

Fol. 8v: full-page miniature of Deesis.

3. fols. 9r–15r: Septuaginta, Psalms 1–8. Title (fol. 9r): Ψαλτ(ή)ρ(ιον) τ(ῷ) Δα(ϋί)δ. Ἀλλη(λούϊα). Inc. (fol. 9r): Μακάριος ἀνὴρ ὃς οὐκ ἐπορεύθη ... ; Expl. (fol. 15r): ὡς θαυμαστὸν τὸ ὄνομά σου ἐν πάσῃ τῇ γῇ. Rahlfs-Hanhart, 2:1–6.
4. fols. 15r–15v: Two troparia and a theotokion for the office of the first hour.[28] Title: (fol. 15r): Κάθ(ισμα) α'.

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[27] The text in Houghton Gr. 3 differs somewhat from the published text. Westerink assigned *siglum* “j^z” to the manuscript and presented its distinct readings in the apparatus.

[28] In this manuscript there are only twenty offices of the hours, not twenty-four offices for each hour of the day. The offices stretch from the first hour of the day to the eighth hour of the night, not to the twelfth hour of the night. The reason may be that each office of the hour follows a *kathisma* and the Psalms are divided into twenty *kathismata*. I thank Nancy Ševčenko for helping me to clarify these issues and to identify other contents of this manuscript.

Τροπ(άρια).(ος) α᾽. Inc. (fol. 15r):᾽Εν ἀνομίαις συλληφθεὶς … ; Expl. (fol. 15v): … χαῖρε Νύμφη Ἀνύμφευτε.[29]

5. fols. 15v–16v: **St. Basil**, Prayer. Title (fol. 15v): Εὐχ(ὴ) τ(οῦ) μ(ε)γ(ά)λ(ου) Βασιλεί(ου). Inc. (fol. 15v): Εὐλογῶ σε Κ(ύρι)ε … ; Expl. (fol. 16v): … ὅτι εὐλογητὸς εἶ εἰς τ(οὺς) αἰῶ(νας). Ἀμήν. Ἰωάννης Μ. Φουντούλης, *Εἰκοσιτετράωρον Ὡρολόγιον* (Thessaloniki, 1978), 14f.
6. fols. 17r–24v: Septuaginta, Psalms 9–16. Title (fol. 17r): Εἰς τὸ τέλος, ὑπὲρ τῶν κρυφίων τοῦ υἱοῦ· ψαλμὸς τῷ Δα(ϋί)δ. Inc. (fol. 17r): Ἐξομολογήσομαί σοι, Κ(ύρι)ε … ; Expl. (fol. 24v): ... χορτασθήσομαι ἐν τῷ ὀφθῆναι τὴν δόξαν σου. Rahlfs-Hanhart, 2:7–13.
7. fols. 24v–25r: Two penitential troparia and a theotokion for the office of the second hour. Title (fol. 24v): Κάθ(ισμα) β᾽. Τροπ(άρια) κατανυκτικά. Ἦχ(ος) α᾽. Inc. (fol. 24v): Ἀγκάλας πατρικὰς διανοῖξαί μοι σπεῦσον … ;[30] Expl. (fol. 25r): ... πάντες εὐσεβῶς μεγαλύνομεν.
8. fol. 25r–v: Prayer. Title (fol. 25r): Εἶτα τὴν εὐχήν. Inc. (fol. 25r): Κ(ύρι)ε Ἰ(ησο)ῦ Χ(ριστ)ὲ υἱὲ τοῦ Θ(εο)ῦ Λόγε ἀθάνατε … ; Expl. (fol. 25v): … ἐν πᾶσι τοῖς ἁγίοις σου. Ἀμήν. Φουντούλης, 17.
9. fols. 25v–35v: Septuaginta, Psalms 17–23. Title (fol. 25v): Εἰς τὸ τέλος· τῷ παιδὶ Κ(υρί)ου τῷ Δα(ϋί)δ, ἃ ἐλάλησεν τῷ κυρίῳ τοὺς λόγους τῆς ᾠδῆς ταύτης ἐν ἡμέρᾳ, ᾗ ἐρρύσατο αὐτὸν Κ(ύριο)ς ἐκ χειρὸς πάντων τῶν ἐχθρῶν αὐτοῦ καὶ ἐκ χειρὸς Σαουλ, καὶ εἶπεν. Inc. (fol. 26r): Ἀγαπήσω σε, Κ(ύρι)ε ἡ ἰσχύς μου … ; Expl. (fol. 35v): … αὐτός ἐστιν ὁ βασιλεὺς τῆς δόξης. Rahlfs-Hanhart, 2:14–22.
10. fols. 35v–36r: Two troparia and a theotokion for the office of the third hour. Title (fol. 35v): Κάθ(ισμα) γ᾽.

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[29] The full text of these and all following troparia and theotokia can be found at http://analogion.net/glt.

[30] This troparion is hymn 29 by Romanos the Melode; see J. Grosdidier de Matons, ed., *Romanos le Mélode: Hymnes*, 5 vols., Sources chrétiennes, 99, 110, 114, 128, and 283 (Paris, 1964–81), 1:536–40.

Τροπ(άρια). Ἦχ(ος) α΄. Inc. (fol. 35v): Τὸν πλοῦτον θεωρήσας … ; Expl. (fol. 36r): … τὴν μόνην πανάμωμον.

11. fols. 36v–38r: **St. Nikon**, Prayer. Title (fol. 36v): Τοῦ ὁσίου Νίκωνος. Inc. (fol. 36v): Ὁ Θ(εὸ)ς ὁ δίκαιος καὶ αἰνετός … ; Expl. (fol. 38r): … καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. Φουντούλης, 20f.
12. fols. 38r–46v: Septuaginta, Psalms 24–31. Title (fol. 38r): Εἰς τὸ τέλος. Ψαλμὸ(ς) τῷ Δα(ϋί)δ. Inc. (fol. 38r): Πρὸς σέ, Κ(ύρι)ε, ἦρα τὴν ψυχήν μου … ; Expl. (fol. 46v): … πάντες οἱ εὐθεῖς τῇ καρδίᾳ. Rahlfs-Hanhart, 2:22–30.
13. fols. 46v–47r: Two troparia and a theotokion for the office of the fourth hour. Title (fol. 46v): Κάθ(ισμα) δ΄. Τροπ(άρια). Ἦχος β΄. Inc. (fol. 46v): Ὡς κύματα θαλάσσης, ἐπ᾽ ἐμὲ ἐπανέστησαν αἱ ἀνομίαι μου… ; Expl. (fol. 47r): … πέποιθεν ἡ ψυχή μου ἐλέησόν με. Φουντούλης, 57.
14. fol. 47r–v: Prayer. Title (fol. 47r): Καὶ εἶθ᾽ οὕτως τὴν εὐχήν. Inc. (fol. 47r): Ὁ Θ(εὸ)ς ὁ Παντοκράτωρ. Ὁ Π(ατ)ὴρ τοῦ Χ(ριστο)ῦ σου ... . Expl. (fol. 47v): … δόξα σὺν ἁγίῳ πν(εύματ)ι εἰς τοὺς αἰῶνας. Ἀμήν. Φουντούλης, 24.
15. fols. 47v–56r: Septuaginta, Psalms 32–36. Title (fol. 47v): Ψαλμὸ(ς) τῷ Δα(ϋὶ)δ ἀνεπίγραφο(ς) παρ᾽ Ἑβραίοις. Inc. (fol. 47v): Ἀγαλλιᾶσθε, δίκαιοι, ἐν τῷ Κ(υρί)ῳ … ; Expl. (fol. 56r): … ὅτι ἤλπισαν ἐπ᾽ αὐτόν. Rahlfs-Hanhart, 2:30–38.
16. fol. 56r–v: Two troparia and a theotokion for the office of the fifth hour. Title (fol. 56r): Κάθισμα ε΄. Τροπ(άρια). Ἦχος β΄. Inc. (fol. 56r): Ἐλέησόν με ὁ Θ(εό)ς, ἐλέησόν με … ; Expl. (fol. 56v): ... βαστάσασα κόλποις.
17. fols. 56v–57v: **St. John Chrysostom**, Prayer. Title (fol. 56v): Εἶτα ἡ εὐχή. Inc. (fol. 56v): Κ(ύρι)ε σωτήρ μου ἱνατί με … ; Expl. (fol. 57v): … ὅτι πρὸς σὲ κατέφυγον. Φουντούλης, 27f.
18. fols. 57v–68v: Septuaginta, Psalms 37–45. Title (fol. 57v): Ψαλμὸ(ς) τῷ Δα(ϋί)δ· εἰς ἀνάμνησιν περὶ σαββάτου**.** Inc. (fol. 57v): Κ(ύρι)ε, μὴ τῷ θυμῷ σου ἐλέγξῃς με … ; Expl. (fol. 68v): … ἀντιλήμπτωρ ἡμῶν ὁ Θ(εὸ)ς Ἰακώβ. Rahlfs-Hanhart, 2:38–48.

19. fols. 68v–69r: Two troparia and a theotokion for the office of the sixth hour. Title (fol. 68v): Κάθ(ισμα) ϛ’. Τροπ(άρια). Ἦχος γ’. Inc. (fol. 68v): Παροικοῦσα ἐν τῇ γῇ … ; Expl. (fol. 69r): … ὡς εἶ σὺ Θ(εοτό)κε σκέπουσα τὰς ψυχὰς ἡμῶν.
20. fol. 69r–v: **St. Sarah**, Prayer. Title (fol. 69r): Εἶτα τὴν εὐχήν. Inc. (fol. 69r): Κ(ύρι)ε ὁ τὰ ὕψη τῶν οὐρανῶν … ; Expl. (fol 69v): … ὅτι εὐλογητὸς εἶ εἰς τοὺς αἰῶνας. Ἀμήν. Cf. Φουντούλης, 30.
21. fols. 69v–79r: Septuaginta, Psalms 46–54. Title (fol. 69v): Εἰς τὸ τέλο(ς)· ὑπὲρ τῶν υἱῶν Κορὲ ψαλμὸς ᾠδῆς τῷ Δα(ϋί)δ. Inc. (fol. 69v): Πάντα τὰ ἔθνη, κροτήσατε χεῖρας … ; Expl. (fol. 79r): … ἐγὼ δὲ ἐλπιῶ ἐπὶ σέ, Κύριε. Rahlfs-Hanhart, 2:48–57.
22. fol. 79r–v: Two troparia and a theotokion for the office of the seventh hour. Title (fol. 79r): Κάθ(ισμα) ζ’. Τροπ(άρια). Ἦχος γ’. Inc. (fol. 79r):Ἕως πότε ψυχή μου ἐπιμένεις τοῖς πταίσμασιν … ; Expl. (fol. 79v): … ἀπὸ πάσης ἀνάγκης μόνη εὐλογημένη.
23. fols. 79v–80r: **St. Makarios Politikos**, Prayer. Title (fol. 79v): Εἶτα τὴν εὐχήν. Inc. (fol. 79v): Κ(ύρι)ε ὑπὲρ πάντων καὶ διὰ πάντων … ; Expl. (fol. 80r): … ὅτι εὐλογητὸς εἶ εἰς τοὺς αἰῶνας. Ἀμήν. Φουντούλης, 33f.
24. fols. 80r–88v: Septuaginta, Psalms 55–63. Title (fol. 80r): Εἰς τ(ὸ) τέλο(ς), ὑπὲρ τοῦ λαοῦ τοῦ ἀπὸ τῶν ἁγίων μεμακρυμένου· τῷ Δα(ϋὶ)δ εἰς στηλογραφίαν, ὁπότε ἐκράτησαν αὐτὸν οἱ ἀλλόφυλοι ἐν Γέθ. Inc. (fol. 80v): Ἐλέησόν με ὁ Θ(εὸ)ς, ὅτι κατεπάτησέν με ἄνθρωπος … ; Expl. (fol 88v): … πάντες οἱ εὐθεῖς τῇ καρδίᾳ. Rahlfs-Hanhart, 2:57–64.
25. fols. 88v–89r: Two troparia and a theotokion for the office of the eighth hour. Title (fol. 88v): Κάθ(ισμα) η’. Τροπ(άρια). Ἦχος δ’. Inc. (fol. 88v): Τὴν ταπεινήν μου ψυχὴν … ; Expl. (fol. 89r): … ἀνυμνοῦντες μεγαλύνομεν.
26. fol. 89r–v: Prayer. Title (fol. 89r): Εἶτα τὴν εὐχήν. Inc. (fol. 89r): Κ(ύρι)ε ὡς ἀγαθὸς καὶ φιλάν(θρωπ)ος … ;

Expl. (fol. 89v): … οἷς ἐπίστασαι κρίμασι Κ(ύρι)ε σῶσόν με. Φουντούλης, 37.

27. fols. 90r–98v: Septuaginta, Psalms 64–69. Title (fol. 90r): Εἰς τὸ τέλος· ψαλμὸς ᾠδῆς τῷ Δα(ϋί)δ, ᾠδὴ Ἱερεμίου καὶ Ἱεζεκιὴλ καὶ τοῦ λαοῦ τῆς παροικίας, ὅτε ἔμελλεν ἐκπορεύεσθαι. Inc. (fol. 90r): Σοὶ πρέπει ὕμνος ὁ Θ(εό)ς ἐν Σιὼν … ; Expl. (fol. 98v): … βοηθός μου καὶ ῥύστης μου εἶ σύ, Κ(ύρι)ε μὴ χρονίσῃς. Rahlfs-Hanhart, 2:65–73.
28. fols. 98v–99v: Two troparia and a theotokion for the office of the ninth hour. Title (fol. 98v): Κάθ(ισμα) θ΄. Τροπ(άρια). Ἦχος δ΄. Inc. (fol. 98v): Ταχὺ συνεισέλθωμεν, εἰς τῷ νυμφίῳ Χ(ριστο)ῦ … ; Expl. (fol. 99v): … δωρεὰν αἰτοῦμέν σε, ἐλέησον ἡμάς.
29. fols. 99v–100r: Prayer. Title: (fol. 99v): Εἶτα τὴν εὐχήν. Inc. (fol. 99v): Ὁ Θ(εὸ)ς ὁ ἐπὶ τῶν Χερουβὶμ … ; Expl. (fol. 100r): … εὐλογητὸς εἶ σὺν τῷ παναγίῳ πν(εύματ)ι. Νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. Stefano Parenti and Elena Velkovska, *L'Eucologio Barberini gr. 336,* 2nd ed., Biblioteca ephemerides liturgicae subsidia, 80 (Rome, 2000), 112.
30. fols. 100r–110r: Septuaginta, Psalms 70–76. Title (fol. 100r): Τῷ Δα(ϋὶ)δ ψαλμὸς υἱῶν Ἰωναδὰβ καὶ τῶν πρώτων αἰχμαλωτισθέντων. Ἀνεπίγραφον παρ᾽ Ἑβραίοις. Inc. (fol. 100r): Ἐπὶ σοὶ Κ(ύρι)ε ἤλπισα μὴ καταισχυνθείην … ; Expl. (fol. 110r): … ἐν χειρὶ Μωϋσῆ καὶ Ἀαρών. Rahlfs-Hanhart, 2:73–82.
31. fols. 110r–110v: Two troparia and a theotokion for the office of the tenth hour. Title (fol. 110r): Κάθ(ισμα) ι΄. Τροπ(άρια). Ἦχος δ΄. Inc. (fol. 110r): Βεβαρημένος τῷ ὕπνῳ τῆς ραθυμίας ... ; Expl. (fol. 110v): … χαῖρε κεχαριτωμένη. Ὁ Κύριος μετὰ σοῦ.
32. fols. 110v–111r: **St. Auxentios**, Prayer. Title (fol. 110v): Εἶτα τὴν εὐχὴν τοῦ ὁσίου Αὐξεντίου. Inc. (fol. 110v): Πτωχὸς καὶ πένης αἰνέσουσί σε Κ(ύρι)ε … ; Expl. (fol. 111r): … οἰκτείρησον καὶ σῶσον ἡμᾶς. Φουντούλης, 42f.
33. fols. 111r–112r: ***Kyr* Gregorios**, Penitential verses. Title (fol. 111r): Τοῦ μακαριωτάτου τοῦ (μον)αχ(οῦ) κῦ(ρ)

Γρηγορίου στίχοι κατανυκτικοί. Inc. (fol. 111r): Ὦ τῆς δριμείας πικρίας τοῦ θανάτου … ; Expl. (fol. 112r): … καὶ τῆς χαρᾶς τύχοιμι τῆς αἰωνίου. Soterios N. Kadas, *Ta sēmeiōmata tōn cheirographōn tēs Monēs Dionysiou Hagiou Orous* (Mount Athos, 1996), 19–20.

34. fols. 112r–112v: Akolouthia. Title (fol. 112r): Ἀκολουθία ὑπὲρ τ(ῶν) συμβαινόντ(ων) δι᾽ ὅλης τῆς ἡμέρας σφαλμάτων. Inc. (fol. 112r): Ἐλέησόν με ὁ Θ(εὸ)ς κατὰ τὸ μέγα ἔλεός σου … ; Expl. (fol. 112v): … καὶ ζωοποιῷ σου Πνεύματι, νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.
35. fols. 113r–125v: Septuaginta, Psalms 77–84. Title (fol. 113r): Συνέσεως τῷ Ἀσάφ. Inc. (fol. 113r): Προσέχετε, λαός μου, τὸν νόμον μου … ; Expl. (fol. 125v): … καὶ θήσει εἰς ὁδὸν τὰ διαβήματα αὐτοῦ. Rahlfs-Hanhart, 2:82–93.
36. fols. 125v–126r: Two troparia and a theotokion for the office of the eleventh hour. Title (fol. 125v): Κάθ(ισμα) ια᾽. Τροπ(άρια). Ἦχος π<λ.> α᾽. Inc. (fol. 125v): Κριτοῦ καθεζομένου καὶ ἀγγέλων ἑστώτων… ; Expl. (fol. 126r): … ὅτι ἰσχύεις ὅσα καὶ βούλει. Cf. Φουντούλης, 67.
37. fol. 126r–v: Prayer. Title (fol. 126r): Εἶτα τὴν εὐχήν. Inc. (fol. 126r): Κ(ύρι)ε ὁ Θ(εὸ)ς ἡμῶν ὁ θέλων πάντας ἀν(θρώπ)ους σωθῆναι … ; Expl. (fol. 126v): … ὅτι σοὶ πρέπει πᾶσα δόξα τιμὴ καὶ προσκύνησις νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν <αἰώνων>. Not published.
38. fols. 126v–135v: Septuaginta, Psalms 85–90. Title (fol. 126v): Προσευχὴ τῷ Δα(υΐ)δ. Inc. (fol. 126v): Κλῖνον, Κ(ύρι)ε, τὸ οὖς σου … ; Expl. (fol. 135v): … καὶ δείξω αὐτῷ τὸ σωτήριόν μου. Rahlfs-Hanhart, 2:93–101.
39. fols. 135v–136r: Two troparia and a theotokion for the office of the twelfth hour. Title (fol. 135v): Κάθ(ισμα) ιβ᾽. Τροπ(άρια). Ἦχος π<λ.> α᾽. Inc. (fol. 135v): Ἐν κλίνῃ κατακείμενος ἁμαρτημάτων πολλῶν … ; Expl. (fol. 136r): … ἵνα βοῶμέν σοι χαῖρε Ἀειπάρθενε.
40. fol. 136r–v: Prayer. Title (fol. 136r): Εἶτα τὴν εὐχήν. Inc. (fol. 136r): Κ(ύρι)ε οἰκτίρμον καὶ ἐλεῆμον … ; Expl. (fol. 136v): … καὶ σώζειν πάντας τοὺς ἐλπίζοντας ... καὶ εἰς

τοὺς αἰῶνας τῶν αἰώ(νων). Parenti and Velkovska, *Eucologio Barberini,* 87.

41. fols. 136v–144v: Septuaginta, Psalms 91–100. Title (fol. 136v): Ψαλμὸ(ς) ᾠδῆς εἰς τὴν ἡμέ(ραν) τοῦ σαββάτου ἀνεπίγραφο(ς) παρ’ Ἑβραίοις. Inc. (fol. 136v): Ἀγαθὸν τὸ ἐξομολογεῖσθαι τῷ Κ(υρί)ῳ … ; Expl. (fol. 144v): … πάντας τοὺς ἐργαζομένους τὴν ἀνομίαν. Rahlfs-Hanhart, 2:101–8.
42. fols. 144v–145r: Two troparia and a theotokion for the office of the first hour of the night. Title (fol. 144v): Κάθ(ισμα) ιγ’. Τροπ(άρια). Ἦχος π<λ.> α’. Inc. (fol. 144v): Ἐξ ἀμέτρων πταισμάτων ἐγὼ ὁ τάλας … ; Expl. (fol. 145r): … δι’ αὐτῆς ἀναδείξας ἐλέησον ἡμᾶς.
43. fol. 145r–v: Prayer. Title (fol. 145r): Εἶτα τὴν εὐχήν. Inc. (fol. 145r): Κ(ύρι)ε Ἰ(ησο)ῦ Χ(ριστ)ὲ υἱὲ τοῦ Θ(εο)ῦ τοῦ ζῶντος ἄφελε τὴν ὑψηλοφροσύνην … ; Expl. (fol. 145v): … καὶ ἀνυμνῶν σου τὸ πανάγιον ὄνομα. Εἰς τοὺς αἰῶνας. Ἀμήν. Not published.
44. fols. 146r–154v: Septuaginta, Psalms 101–104. Title (fol. 146r): Προσευχ(ὴ) τῷ πτωχῷ, ὅταν ἀκηδιάσῃ καὶ ἐναντίον Κ(υρίο)υ ἐκχέῃ τὴν δέησιν αὐτοῦ. Inc. (fol. 146r): Εἰσάκουσον, Κ(ύρι)ε, τῆς προσευχῆς μου … ; Expl. (fol. 154v): … καὶ τὸν νόμον αὐτοῦ ἐκζητήσωσιν. Rahlfs-Hanhart, 2:108–16.
45. fols. 154v–155r: Two troparia and a theotokion for the office of the second hour of the night. Title (fol. 154v): Κάθ(ισμα) ιδ’. Τροπ(άρια). Ἦχος πλ. β’. Inc. (fol. 154v): Ἐννοῶ τὴν ἡμέραν τὴν φοβερὰ(ν) … ; Expl. (fol. 155r): … ὧν ἔπραξα δεινῶν μόνη εὐλογημένη.
46. fol. 155r: Prayer. Title: Εἶτα τὴν εὐχήν. Inc.: Δεόμεθά σου Κ(ύρι)ε ὁ Θ(εὸ)ς ἡμῶν μακροθύμησον ἐφ’ ἡμᾶς … ; Expl.: … ὅτι σοῦ ἐστιν ἡ δόξα εἰς τοὺς αἰῶνας. Ἀμήν. Parenti and Velkovska, 112.
47. fols. 155r–164v: Septuaginta, Psalms 105–108. Title (fol. 155r): Ἀλληλούϊα. Inc. (fol. 155r): Ἐξομολογεῖσθε τῷ Κ(υρί)ῳ, ὅτι χρηστός … ; Expl. (fol. 164v): … σῶσαι ἐκ

τῶν καταδιωκόντων τὴν ψυχήν μου. Rahlfs-Hanhart, 2:116–24.

48. fols. 164v–165r: Two troparia and a theotokion for the office of the third hour of the night. Title (fol. 164v): Κάθ(ισμα) ιε᾽. Τροπ(άρια). Ἦχος πλ. β᾽. Inc. (fol. 164v): Τῶν φρονίμων παρθένων τὸ ἄγρυπνον … ; Expl. (fol. 165r): … σὺ γὰρ εἶ σωτηρία τοῦ γένους τῶν ἀνθρώπων.
49. fols. 165r–v: Prayer. Title (fol. 165r): Εἶτα τὴν εὐχὴ(ν) τῆς ὑπεραγίας Θ(εοτόκ)ου. Inc. (fol. 165r): Παναγία Δέσποινα Θ(εοτό)κε ἀποδίωξον τοὺς πονηροὺς … ; Expl. (fol. 165v): … ὅτι εὐλογημένον ὑπάρχει τὸ ὄνομά σου ... καὶ εἰς τοὺς αἰῶνας τ(ῶν) αἰώ(νων). Silvio G. Mercati, *De nonnullis versibus dodecasyllabis S. Germani I Cp. Patriarchae Homiliae Eis ta Eisodia tēs Teotokou insertis,* Studi liturgici, 8 (Grottaferrata, 1915), 15, repr. in Silvio G. Mercati, *Collectanea byzantina,* 2 vols. (Bari, 1970), 1:25–43 at 35.
50. fols. 165v–172r: Septuaginta, Psalms 109–117. Title (fol. 165v): Ψαλμὸς τῷ Δα(ϋί)δ. Inc. (fol. 165v): Εἶπεν ὁ Κ(ύριο)ς τῷ κυρίῳ μου … ; Expl. (fol. 172r): … ὅτι εἰς τὸν αἰῶνα τὸ ἔλεος αὐτοῦ. Rahlfs-Hanhart, 2:124–31.
51. fol+. 172r–v: Two troparia and a theotokion for the office of the fourth hour of the night. Title (fol. 172r): Κάθ(ισμα) ιϛ᾽. Τροπ(άρια). Ἦχος βαρύς. Inc. (fol. 172r): Ἔχουσα ψυχή μου, τὸ ἰατρεῖον τῆς μετανοίας … ; Expl. (fol. 172v): … ὡς τεκοῦσα Χ(ριστὸ)ν τὸν Σωτῆρα τῶν ψυχῶν ἡμῶν.
52. fols. 172v–174v: King Manasseh's prayer. Title (fol. 172v): Εἶτα τὴν προσευχὴν τοῦ Μανασσῆ βασιλέως τῶν Ἰουδαίων. Inc. (fol. 172v): Κ(ύρι)ε Παντοκράτορ, ὁ Θ(εὸ)ς τῶν π(α)τ(έ)ρ(ων) ἡμῶν … ; Expl. (fol. 174v): … Ὅτι σὲ ὑμνεῖ πᾶσα ἡ δύναμις τῶν οὐρανῶν, καὶ σοῦ ἐστιν ἡ δόξα εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. Rahlfs-Hanhart, 2:180f.; *Τὸ Μέγα Ὡρολόγιον περίεχον ἅπασαν τὴν ἀνήκουσαν αὐτῷ ἀκολουθίαν κατὰ τὴν τάξιν τῆς ἀνατολικῆς ἐκκλησίας καὶ τῶν ὑποκειμένων αὐτῇ εὐαγῶν μοναστηρίων* (Athens, 1900), 213f.

53. fols. 174v–184r: Septuaginta, Psalm 118. Title (fol. 174v): Ἀλληλούϊα. Inc. (fol. 174v): Μακάριοι οἱ ἄμωμοι ἐν ὁδῷ … ; Expl. (fol. 184r): … ὅτι τὰς ἐντολάς σου οὐκ ἐπελαθόμην. Lacuna between fols. 176v and 177r: Expl. mut: … ἐν τῇ δικαιοσύνῃ σου ζῆσόν με.// (Rahlfs-Hanhart, 2:118, 40); Inc. mut.: //ἐν ὅλῃ καρδίᾳ μου· … (Rahlfs-Hanhart, 2:118, 58). Rahlfs-Hanhart, 2:131–41.
54. fol. 184r–v: Two troparia and a theotokion for the office of the fifth hour of the night. Title (fol. 184r): Κάθ(ισμα) ιζʹ. Τροπ(άρια). Ἦχος βαρύς. Inc. (fol. 184r): Ὁ τοῦ Πέτρου τὴν ἄρνησιν τοῖς δάκρυσι … ; Expl. (fol. 184v): … ἐν ἐπιγνώσει δοξάζοντες εὐσεβῶς μεγαλύνομεν.
55. fol. 184v: King Hezekiah's prayer, end missing. Title: Εἶτα τὴν προσευχὴν Ἐζεκίου βασιλέως τῆς Ἰουδαίας. Inc.: Ἐγὼ εἶπα ἐν τῷ ὕψει τῶν ἡμερῶν μου … ; Expl. mut.: οὕτως συνέτριψε(ν) πάντα τὰ ὀστᾶ μου//. Lacuna between fols. 184v and 185r: end of the prayer and sections 1–5, line 1 of Psalm 119 are missing. Rahlfs-Hanhart, 2:179f.
56. fols. 185r–190v: Septuaginta, Psalms 119–33, beginning of Psalm 119 missing. No title. Inc. mut. (fol. 185r): <σκηνω>// μάτων Κηδὰρ … ; Expl. (fol. 190v): … ὁ ποιήσας τὸν οὐρανὸν καὶ τὴν γῆν. Rahlfs-Hanhart, 2:141–48.
57. fols. 190v–191r: Two troparia and a theotokion for the office of the sixth hour of the night. Title (fol. 190v): Κάθ(ισμα) ιηʹ. Τροπ(άρια). Ἦχος πλ. δʹ. Inc. (fol. 190v): Ὄμματι εὐσπλάγχνῳ Κ(ύρι)ε … ; Expl. (fol. 191r): … διότι ἔτεκες Θ(εὸ)ν μόνη εὐλογημένη.
58. fols. 191r–195r: Prayer *hiketerios* to the Theotokos. Title (fol. 191r): Εἶτα εὐχ(ὴ) ἱκετήριος εἰς π(α)ναγ(ίαν) Θ(εοτό)κον. Inc. (fol. 191r): Πολλῶν καὶ μεγάλων ἀπολαύσας … ; Expl. (fol. 195r): … εὐφραινομένων ἡ κατοικία. Ἀμήν. W. Bakker, "The Origin of the S. Patris Ephraem Syri Sermo de Sanctissimae Dei Genitricis Mariae Laudibus (Assemani, III: 575–577)," *Byzantion* 74 (2004): 147–97; Paul Canart, "A propos du Sermo de Sanctissimae Dei Genitricis Virginis Mariae Laudibus d'Ephrem le Syrien," *Byzantion* 75 (2005): 499f.

59. fols. 195r–204r: Septuaginta, Psalms 134–142. Title (fol. 195r): Αλληλούϊα. Inc. (fol. 195r): Αἰνεῖτε τὸ ὄνομα Κ(υρίο)υ … ; Expl. (fol. 204r): … ὅτι δοῦλός σου εἰμι ἐγώ. Rahlfs-Hanhart, 2:148–57.
60. fols. 204r–204v: Two troparia and a theotokion for the office of the seventh hour of the night. Title (fol. 204r): Κάθ(ισμα) ιθ᾽. Τροπ(άρια). Ἦχος π<λ.> δ᾽. Inc. (fol. 204r): Ὁ χρόνος τῆς ζωῆς μου συντελεῖται … ; Expl. (fol. 204v): … ἵνα δοξάζωμεν τὸν πανάγιον τόκον σου εἰς σ(ωτη)ρίαν τ(ῶν) ψυχ(ῶν) ἡμ(ῶν).
61. fols. 204v–206r: Prayer. Title (fol. 204v): Εἶτα τὴν εὐχ(ὴν) ταύτη(ν). Inc. (fol. 204v): Πάλιν ὑπεσκελίσθην ὁ τάλας τὸν νοῦν ... ; Expl. (fol. 206r): … ὅτι εὐλογητὸς εἶ εἰς τοὺς αἰῶνας. Ἀμήν. Φουντούλης, 59–61.
62. fols. 206v–213r: Septuaginta, Psalms 143–150. Title (fol. 206v): Τῷ Δα(ϋὶ)δ πρὸς τὸν Γολιάθ. Inc. (fol. 206v): Εὐλογητὸς Κ(ύριο)ς ὁ Θ(εό)ς μου ὁ διδάσκων … ; Expl. (fol. 213r): … πᾶσα πνοὴ αἰνεσάτω τὸν Κ(ύριο)ν. Rahlfs-Hanhart, 2:157–63.
63. fols. 213r–213v: Two troparia and a theotokion for the office of the eighth hour of the night. Title (fol. 213r): Κάθ(ισμα) κ᾽. Τροπ(άρια). Ἦχος π<λ.> δ᾽. Inc. (fol. 213r): Τὴν ἡμέραν ἐκείνην τὴν φοβερὰν ἐννοοῦσα ψυχή μου ... ; Expl. (fol. 213v): ... σὲ γὰρ ἔχω ἐλπίδα ὁ δοῦλός σου.
64. fols. 213v–214v: Gregory Nazianzenos, *Carmina dogmatica* (hymn 32). Title (fol. 213v): Εἶτα τὴν εὐχὴν τοῦ ἁγίου Γρηγορίου τοῦ Θεολόγ(ου). Inc. (fol. 213v): Σὲ νῦν εὐλογοῦμεν, Χ(ριστ)έ μου, Λόγε Θ(εο)ῦ, Φῶς ἐκ Φωτὸς ἀνάρχου … ; Expl. (fol. 214v): … καὶ τῷ ἁγίῳ Πνεύματι, ᾧ τιμὴ, δόξα, κράτος, νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. *PG*, 37:512–14; Φουντούλης, 83f.
65. fols. 214v–215v: Septuaginta, Psalm 151. Title (fols. 214v–215r: Οὗτος ὁ ψαλμὸς ἰδιόγραφος τοῦ Δα(ϋὶ)δ καὶ ἔξωθεν τοῦ ἀριθμοῦ τῶν ρν’ ψαλμῶν. Ὅτε μονομαχήσας ἀνεῖλε τὸν Γολιάθ. Inc. (fol. 215r): Μικρὸς ἤμην ἐν τοῖς ἀδελφοῖς μου … ; Expl. (fol. 215v): … καὶ ἦρα ὄνειδος ἐξ υἱῶν Ἰσραήλ. Rahlfs-Hanhart, 2:163f.

Fol. 215v, after line 2: a double miniature of David and Goliath (the battle and the beheading).

Fol. 216r: blank.

Fol. 216v: full-page miniature of the Crossing of the Red Sea.

66. fols. 217r–232v: Septuaginta, Odes (1–9). Title (fol. 217r): Ὠιδὴ Μωϋσέος (sic) ἐν τῇ Ἐξόδῳ. Inc. (fol. 217r): Ἄισωμεν τῷ Κ(υρί)ῳ … ; Expl. (fol. 232v): … τοὺς πόδας ἡμῶν εἰς ὁδὸν εἰρήνης. Rahlfs-Hanhart, 2:164–78.

67. fol. 232v: A prayer to the Holy Trinity ascribed in the manuscript to a monk Gregorios. Title: Τοῦ μακαριωτάτου μοναχοῦ κύρου Γρηγορίου στίχοι. Inc.: Ὦ Πάτερ υἱὲ πνεῦμα τριὰς ἁγία … ; Expl.: … αἰῶνι τῷ μέλλοντι τῷ Σωτηρίῳ.[31] Cf. Paul Maas, “Die Musen des Kaisers Alexios I,” *Byzantinische Zeitschrift* 22 (1913): 348–69 at 369; André Jacob, “Un Euchologe du Saint-Sauveur ‘in Lingua Phari’ de Messine: Le Bodleianus Auct. E.5.13,” *Bulletin de l’Institut historique belge de Rome* 50 (1980): 353.

68. fols. 233r–261v: Horologion, *Hymnoi Triadikoi*. Title (fol. 233r): Εὐχὴ ὀφείλουσα λέγεσθαι, ἅμα τῷ τοῦ ὕπνου ἐξεγερθῆναι. Inc. (fol. 233r): Εὐχαριστ(ῶ) σοι Ἁγία Τριάς, Θ(ε)ὲ τῶν θεῶν … ; Expl. (fol. 261v): … τῷ παναγίῳ καὶ ἀγαθῷ καὶ ζωοποιῷ πνεύματι, νῦν καὶ ἀεὶ καὶ εἰς τ(οὺς) <αἰῶνας τῶν αἰώνων. Ἀμήν>. Cf. *Τὸ Μέγα Ὡρολόγιον*, 73–76.

69. fols. 262r–279v: Menologion. September 1—August 31. Title (fol. 262r): Συναξάριον ἤτοι μηνολόγιον τοῦ ὅλου χρόνου … . Inc. (fol. 262r): Μὴν Σεπτέμβριο(ς). Ὁ πάσης δημιουργὸς τῆς κτίσεως … ; Expl. (fol. 279v): … καὶ ζώνην τοῦ ἀχράντου σου σώματος.

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[31] An almost identical text of this prayer is found in Oxford, Bodleian Library, MS Auct. E.5.13 (s.xii$^{\text{ex}}$), where it is ascribed to Alexios I Komnenos (emperor 1081–1118). This prayer is apparently a short adaptation of a hymn by Symeon Metaphrastes found in Paris, Bibliothèque nationale de France, MS Suppl. gr. 1032 (s.xvi$^{\text{ex}}$). The hymn was published by Johannes Koder, “Ein Dreifaltigkeitshymnus des Symeon Metaphrastes,” *Jahrbuch der österreichischen byzantinischen Gesellschaft* 14 (1965): 129–38.

70. fols. 279v–281v: Troparia for Lent. Title (fol. 279v): Ἕτερα τροπάρια τῆς μεγάλης ἁγίας μʹ. Τῷ Σά(ββατῳ) τ(ῆς) Ἀπόκρεω(ς). Inc. (fol. 279v): Μεγάλα τὰ τῆς πίστεως κατορθώματα … ; Expl. (fol. 281v): … τὰς ὄψεις καλύπτοντα καὶ βοῶντα τὸν ὕμνον. Ἀλληλούϊα. Cf. *Τὸ Μέγα Ὡρολόγιον*, 455f.
71. fols. 282r–288v: An unidentified treatise on the cycles of the Sun and the Moon and Easter computation; includes two diagrams (fig. 3) and Easter Tables for the years 1105–24.
72. fols. 288v–289v: St. John of Damascus, *Expositio fidei,* exerpt. Title (fol. 288v): Περὶ τῶν ἐπακτῶν τῆς σ(ελήνης). Ἐκ τοῦ ἁγίου Ἰω(άννου) Δαμασκηνοῦ. Inc. (fol. 288v): Χρὴ δὲ γινώσκειν, ὅτι τελεία ἐκτίσθη ἡ σελήνη … ; Expl. (fol. 289v): … ἐκ τῆς προσθήκης τῶν ἕνδεκα ἡμερῶν. Bonifatius Kotter, ed., *Die Schriften des Johannes von Damaskos*, 6 vols., Patristische Texte und Studien, 7, 12, 17, 22, 29, 60–61 (Berlin, 1969–2006), 2:61 lns. 171–84.

PHYSICAL DESCRIPTION: Parchment, fols. 290 (289 according to modern foliation; one folio between fol. 187 and fol. 188 is not numbered); five paper fly-leaves at the beginning of the manuscript (the first three are modern paper and the other two are sixteenth-century paper) and three modern paper fly-leaves at the end of the manuscript; fly-leaves are not numbered. 230/232 x 175/178 mm. (one col.; written surface 172/177 x 107/112 mm.). Written in 21–22 lines, interlinear space 8/9 mm. Ruled Leroy B 32C1 (system Leroy 1) in thin dry point. Thirty-seven quires; collation: 1–22^8 23^8 (-1, with loss of text) 24^8 (-2, with loss of text) 25–27^8 28^4 (a binion, -4, no loss of text; possible loss of a miniature) 29–36^8 37^8 (+2). Quire signatures were cropped during binding. The parchment is of very good quality—supple, smooth, medium thin to medium thick, creamy white (flesh side) and ivory (hair side). The parchment was so well prepared that sometimes the flesh side and hair side are barely distinguishable. The last six folios were afflicted by purple

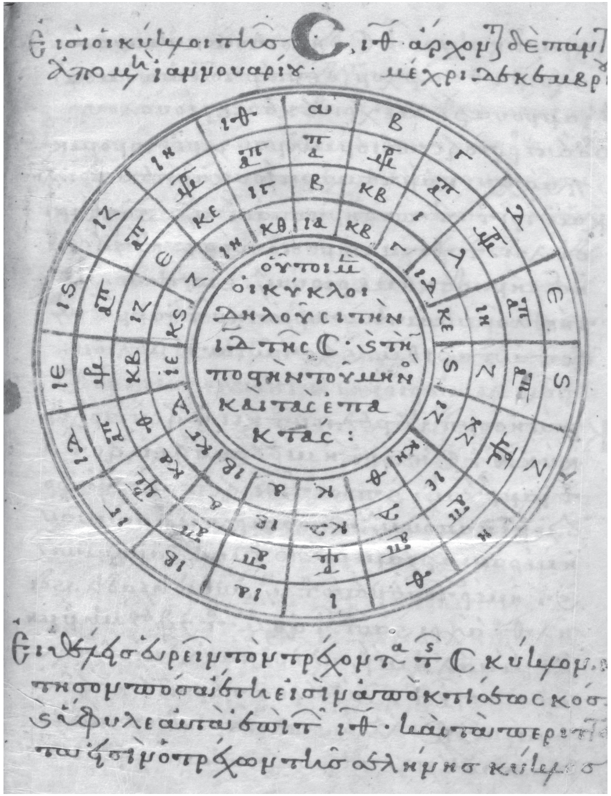
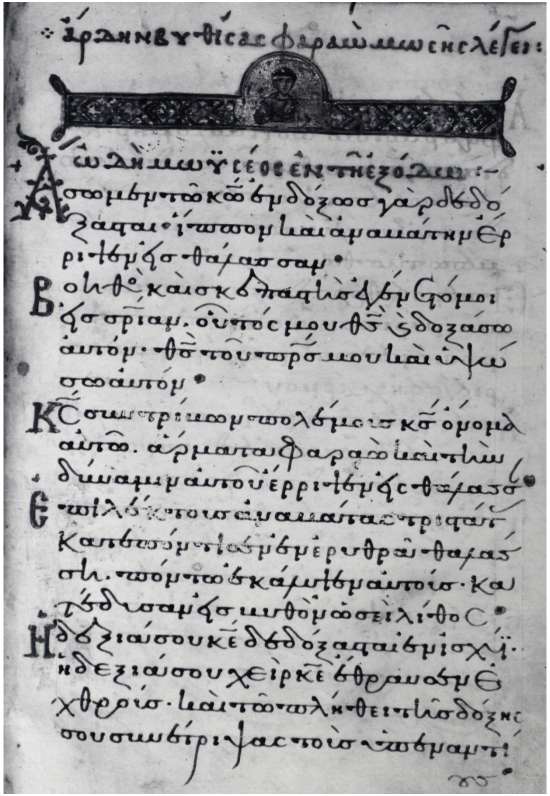


Figure 3.
(left)

Cambridge, Mass.,
Houghton Library,
Harvard University,
MS Gr. 3, fol. 283r (detail)
(By permission of
Houghton Library,
Harvard University)

Figure 4.
(right)

Cambridge, Mass.,
Houghton Library,
Harvard University,
MS Gr. 3, fol. 217v (detail)
(By permission of
Houghton Library,
Harvard University)



mold. The ink is medium brown, and the kalamos is medium thick.

SCRIPT: One scribe, anonymous. Medium-sized calligraphic liturgical *Perlschrift* with slight inclination to the right, typical for manuscripts produced in the late eleventh century and the beginning of the twelfth (fig. 4). The titles are in Alexandrian majuscules, in gold on magenta ink or in magenta ink. Semicolons are enlarged and in magenta ink. The same scribe probably copied another Psalter, Mount Athos, Iveron Monastery, MS 22.[32] A similar hand is found in Philadelphia, Free Library, MS E 189 (also a Psalter).[33]

DECORATION: There are three full-page miniatures: a Deesis (fol. 8v), a double miniature of David and Goliath: the battle and the beheading (fol. 215v), and the Crossing of the Red Sea (fol. 216v). The miniatures are partially flaked. There are three headpieces on fols. 9r, 113r, and 217r. The headpiece on fol. 9r is pi-shaped with an arch on the top, large finials, and ornamental motifs: palmettes in circles adorned with vegetation. Two other headpieces (fols. 113r and 217r) are rectangular with arches on the top and small figural miniatures in the middle of each under the arches: Moses presenting the Law to the Israelites (fol. 113r) and a small bust of Moses (fol. 217r; fig. 4). Side fields are decorated with palmettes in circles (fol. 113r) and petal motifs (fol. 217r). On fol. 113r is one anthropomorphic initial (a bust of Asaph) and many pen-ornamented initials. Major round initials were executed with a compass. The palette includes magenta, true red (vermilion), blue, ochre, and green colors with abundant gold.[34]

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[32] The identity of the two scribes has been suggested by Georgi Parpulov, "Toward a History of Byzantine Psalters" (PhD diss., University of Chicago, 2004), 120.

[33] No publications on this manuscript exist as yet; it will be described and analyzed in a future installment of this catalogue.

COLOPHON: None.

MARGINALIA/GLOSSING/NOTES: Short marginal notes written by the original scribe in magenta ink appear on fols. 2v, 3v, 6v, and 7v (Psellos's poem). The scribe apparently compared the text of Psellos to that in another manuscript and added phrases that were missing in the original manuscript from which he copied.

Several sixteenth-century ownership notes appear on the verso of the first fly-leaf. The text of these notes was published and analyzed by Georges Papazoglou, who convincingly argued that this manuscript belonged to the Constantinopolitan Archon Michael Kantakouzenos "Seitanoglou" (son of the Devil), who was executed in 1578.[35] The first note reads: "τῶ (sic) ψαλτήριον ὑπάρχει Μιχαὴλ Καντακουζηνοὺ· (sic) τοῦ κυρήτζη Ἀνδρονίκου· καὶ ἐπίασε νὰ τὸ μανθάνει, ἐν μηνὶ ἰουλίου ιζ’ ἡμέρα δ$^{\eta}$ τῆς ἁγίας Αἰκατερήνας (sic), ἔτους ,ζϙζ’ ἀπὸ Χ(ριστο)ῦ καταβάσεως ἔτους ,αφπθ’ [1589]." According to Papazoglou, the date 1589 in this note refers not to Michael Kantakouzenos himself (as was previously thought[36]), but to his son Andronikos, who “took this Psalter in order to study it on the fourth day [of the week], July 17, 1589, on St. Catherine’s Day.” Another note states that “son Kostas took this Psalter on October 9, 1591.” Since none of Michael’s three sons was named Kostas, one can surmise that Kostas was a son of Anronikos.

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[34] For more detailed description and analysis of the decoration, see Lawrence Nees, catalogue entry for Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 3, in *Illuminated Greek Manuscripts*, 128–29, cat. no. 32, and "An Illuminated Byzantine Psalter at Harvard University," *Dumbarton Oaks Papers* 29 (1975): 207–24; Anthony Cutler, *The Aristocratic Psalters in Byzantium*, Bibliothèque des cahiers archéologiques, 13 (Paris, 1984), 35f., no. 21 and figs. 110–15; and Ioannis Spatharakis, *Corpus of Dated Illuminated Greek Manuscripts to the Year 1453*, 2 vols., Byzantina neerlandica, 8 (Leiden, 1981), 1:38, cat. no. 119, and 2:figs. 225–28.

[35] Georges K. Papazoglou, "Le Michel Cantacuzène du codex Mavrocordatianus et le possesseur homonyme du Harvard," *Revue des études byzantines* 46 (1988): 161–65 at 164–65.

[36] Nees, catalogue entry for Houghton Gr. 3, in *Illuminated Greek Manuscripts*, 128, and "An Illuminated Byzantine Psalter," 207.

On the recto and verso of the second fly-leaf is a lengthy eighteenth-century note published and analyzed by Papazoglou,[37] who identified the hand of the note as that of an archon of Phanar, Nikolaos Karatzas, an avid manuscript collector. According to Papazoglou, in the eighteenth century this manuscript belonged to Nikolaos Karatzas and later to his son, who probably was the anonymous “Greek prince in decay” from whom Edward Everett bought several manuscripts now in the Houghton Library.[38]

BINDING: Early nineteenth-century blind-tooled brown Russia leather over 4 mm. thick wooden boards; gold-tooled simple narrow ornamentation around the edges; edges gold-tooled with a meander (Greek key) ornament; marbled paper pastedowns and marbled first and last modern paper fly-leaves. The manuscript is sewn at four stations. The binding is identical to that of Houghton Gr. 4, 6, 7.1, 7.2, 8, and 12.

ORIGIN AND PROVENANCE: The high quality of the parchment, calligraphic writing style, and exquisite decoration indicate that this manuscript was very probably produced in Constantinople. The inclusion of Easter Tables for 1105–24 suggests it was most likely executed in 1104 or 1105. The high-quality execution, as well as the complex and probably unique content of the manuscript, indicate that it was commissioned by a wealthy and sophisticated patron.

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[37] Georges K. Papazoglou, “Un Manuscrit inconnu provenant de la bibliothèque de l’archonte phanariote Nikolaos Karatzas,” *Revue des études byzantines* 49 (1991): 255–61.

[38] Georges K. Papazoglou, “Un Manuscrit de la collection des Cantacuzènes à la Pierpont Morgan Library de New York,” *Byzantion* 67 (1997): 517–23 at 522f.

In the sixteenth century the manuscript belonged to Michael Kantakouzenos "Seitanoglou" and after his death to his son Andronikos. In the eighteenth century the manuscript was owned by Nikolaos Karatzas, an archon of Phanar, and later by his son. The manuscript was purchased in 1819 in Istanbul by Edward Everett, who presented it to Harvard in 1820.

BIBLIOGRAPHY (selected): De Ricci, 1:971; *Illuminated & Calligraphic Manuscripts*, 10, cat. no. 7; Lawrence Nees, catalogue entry for Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 3, in *Illuminated Greek Manuscripts*, 128–29, cat. no. 32; Lawrence Nees, "An Illuminated Byzantine Psalter at Harvard University," *Dumbarton Oaks Papers* 29 (1975): 207–24; Ioannis Spatharakis, *The Portrait in Byzantine Illuminated Manuscripts,* Byzantina neerlandica, 6 (Leiden, 1976), 44, 244f., and fig. 15; Anthony Cutler, *The Aristocratic Psalters in Byzantium*, Bibliothèque des cahiers archéologiques, 13 (Paris, 1984), 35f., no. 21 and figs. 110–15; Ioannis Spatharakis, *Corpus of Dated Illuminated Greek Manuscripts to the Year 1453*, 2 vols., Byzantina neerlandica, 8 (Leiden, 1981), 1:38, cat. no. 119 and 2:figs. 225–28; Georges K. Papazoglou, "Le Michel Cantacuzène du codex Mavrocordatianus et le possesseur homonyme du Harvard," *Revue des études byzantines* 46 (1988): 161–65; Georges K. Papazoglou, "Cheirographa tou Konstantinopolite archonta tou 16ou aiona 'Kyrou Michael Kantakouzenou,'" *Byzantinische Forschungen* 14 (1989): 529–41 at 536, and "Un Manuscrit inconnu provenant de la bibliothèque de l'archonte phanariote Nikolaos Karatzas," *Revue des études byzantines* 49 (1991): 255–61; Wilma Fitzgerald, *Ocelli nominum: Names and Shelf Marks of Famous/Familiar Manuscripts* (Toronto, 1992), 14 and 65; Leendert G. Westerink, *Michaelis Pselli poemata* (Stuttgart, 1992), ix; Georges K. Papazoglou, "Un Manuscrit de la collection des Cantacuzènes à la Pierpont Morgan Library de New York," *Byzantion* 67 (1997): 517–23 at 523; George Galavaris, *Holy Monastery of Iveron: The Illuminated Manuscripts* (Mount Athos, 2000), 45; Georgi R. Parpulov, “Toward a History of Byzantine Psalters” (PhD diss., University of Chicago, 2004), 118–24.

MS Gr. 4

Michael Glykas, *Chronicle*
Thessalonike (?), s.xiv$^{1/4}$

Stephanos Diakonos, *Vita Stephani Junioris* (fly-leaves)
s.ix^{ex}–s.x^{in}

CONTENTS

Main text:

Fols. 1r–242v: **Michael Glykas**, *Chronicle.* Title (fol. 1r): Βίβλος χρονικὴ ... τοῦ σοφωτάτου κυροῦ Μιχ(αὴλ) τοῦ Γλυκᾶ.[39] Inc. (fol. 1r): Βραχυσύλλαβον ἐγχαράττω σοι τοῦτο τὸ γράμμα, … ; Expl. (fol. 242v): … καταλιπὼν τὸν υἱὸν αὐτοῦ τὸν Κωμνηνὸν Ἰωάννην. Ἕως ὧδε τὸ πέρας τῆς κατὰ τὰ χρονικὰ διηγήσεως. Lacunae between fols. 41v and 43r: Expl. mut.: … καὶ τοὺς ἐχίνους ὀρθίους ἱσταμένους// (Bekker, 114, ln. 3); Inc. mut.: //παχυνόμενον τῇ ἀπουσίᾳ τοῦ ἡλίου … (Bekker, 116, ln. 12); between fols. 136v and 137r: Expl. mut.: … εἰδοποιεῖσθαι τὸ ἄρρεν φησὶ// (Bekker, 392, ln. 13); Inc. mut.: //εἰ γὰρ καὶ περὶ τὸ δωδέκατον ἔτος … (Bekker, 394, ln. 20); between fols. 146v and 147r: Expl. mut.: … ἐν γὰρ τῷ ὀκτὼ καὶ δεκάτῳ// (Bekker, 423, ca. ln. 19[40]); Inc. mut.: //μὲν οὖν εἰσὶ τοῦ τῆς Σαραφθίας υἱοῦ … (Bekker, 429, ln. 13); and between fols. 229v and 230r: Expl. mut.: … ἐνῶ καὶ τὸ τέλος τοῦ βίου εὕρατο// (Bekker, 595, after ln. 5[41]); Inc. mut.: //καὶ σπουδὴν ἔθετο τοὺς Πατζινάκας … (Bekker, 597, ln. 14). I. Bekker, *Michaelis Glycae annals*, Corpus scriptorum historiae byzantinae (Bonn, 1836), 3–457 and 460–625.

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[39] The red ink of the title is flaked and faded; some words are illegible.

[40] This text differs from Bekker’s.

Fly-leaves I–IV:[42]

Fols. IIr–v, IIIr–v, IVr–v, and Ir–v: **Stephanos Diakonos**, *Vita Stephani Junioris,* fragments. No title.

Fols. IIr–v: Inc. mut. (fol. IIr): //παρακειμένου. Ὁ δὲ κάκιστος ἐκεῖνος παρωνύμως Κάλλιστος … (Auzépy, sec. 31, ln. 33); Expl. mut. (fol. IIv): … κελεύομεν τάχιστα τὸ μοναστήριόν σε καταλαβεῖν, τὸ// (Auzépy, sec. 33, ln. 10).

Fols. IIIr–v: Inc. mut. (fol. IIIr): //πρὸς πόδα τοῦ Αὐξεντίου βουνοῦ … (Auzépy, sec. 33, ln. 11); Expl. mut. (fol. IIIv): … τὸ κάλλος τὸ σὲ ἀπατῆσαν// (Auzépy, sec. 35, ln. 9).

Fols. IVr–v: Inc. mut. (fol. IVr): //Η δὲ τιμία ἐκείνη γυνὴ τούτων τῶν ἀσχήμων ῥημάτων … (Auzépy, sec. 35, ln. 10); Expl. mut. (fol. IVv): … ὁ τύραννος καὶ μοιχαλίδα ἀπο//<καλέσας> (Auzépy, sec. 36, ln. 22).

Fols. Ir–v: Inc. mut. (fol. Ir): <ἀπο>//καλέσας μαστίζεσθαι ταύτην προσέταξεν … (Auzépy, sec. 36, ln. 22); Expl. mut. (fol. Iv): … καὶ ἄλλα τινὰ εὐκταῖα ῥηγνύων ῥήματα καὶ διαβολικῶς// (Auzépy, sec. 38, ln. 9). M.-F. Auzépy, *La Vie d'Étienne le Jeune par Étienne le Diacre*, Birmingham Byzantine and Ottoman monographs, 3 (Aldershot, 1997), 87–177.[43]

PHYSICAL DESCRIPTION: *Main text:* Parchment, fols. 241 (242 according to modern foliation; fol. 42 is missing); eight modern paper fly-leaves, four at each end, and four parchment fly-leaves taken from a late ninth- or early tenth-century manuscript, two at each end, numbered I–IV (see description below); 233/235 x 170/175 mm. (one col.; written surface 167/170 x 110/120 mm.). Written in 27 lines. Ruled Leroy 32D1 (system Leroy 1). Thirty-one quires; collation: $1–5^{8}$ 6^{8} (-2, with loss of text) 7^{6} (a ternion) $8–17^{8}$ 18^{8} (-3, with loss of text) 19^{8} (-6, with loss of text) $20–29^{8}$ 30^{8} (-2, with loss of text) 31^{8} (-8, no loss of text). Quires signed by the scribe in the lower left corner of the first recto and in the lower right corner of the last verso of each quire. Parchment of average quality, thick, and yellowish; traces of hair follicles are often visible.

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[41] This text also differs from Bekker's.

[42] I present the correct order of the fly-leaves.

[43] Houghton Gr. 4 was not known to Auzépy.

Fly-leaves I–IV: Fols. 4 (one col., written surface 187/190 x 125/132 mm.). Written in 25 lines, interlinear space 7/8 mm. Observable ruling pattern is Leroy 00C1, but because the margins were considerably cropped, it is not possible to know if there were some additional lines in the margins. The ruling system is not possible to establish, but it is not system 1 (on fol. III the ruling is on the hair side; on fol. II the ruling was made by impression on the flesh side; on fols. I and IV the ruling is not discernible). Text is written across the ruled lines. Parchment is of average quality but carefully prepared, thick and medium thick, smooth, darkened because the folios were used as fly-leaves. Ink is light chestnut-brown. Kalamos is medium thin.

SCRIPT: *Main text:* One scribe, anonymous. The script is a small-sized, scholarly minuscule very similar to the "Triklinios style" or "Thessalonikan style" employed by scribe-scholars in the circle around Demetrios Triklinios (ca. 1280–ca. 1340) who lived and worked in Thessalonike.[44] The script displays many features distinctive to the “Triklinios style” (fig. 5), such as majuscule alpha with slightly elongated oblique stroke inclined 30°–45° to the base line (fig. 5, lns. 4 and 6); rounded majuscule beta with separated loops (fig. 5, lns. 2 and 5 from the bottom); ligature ἐπί with the upper stroke of the epsilon detached from the letter’s body and attached to the iota at a sharp angle; and the upper part of the letter xi resembling a question mark and the lower part of xi leaning toward the left (fig. 5, ln. 9).

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[44] On Demetrios Triklinios and his circle, see *PLP,* 12:41f., no. 29317; Alexander Turyn, "Demetrius Triclinius and the Planudean Anthology," *Ἐπετηρὶς Ἑταιρείας Βυζαντινῶν Σπουδῶν* 39–40 (1972–73): 403–50; N.F. Kavrus, "Moskovskaia rukopis' sochinenii Libaniia," *Vestnik Drevnei Istorii* 4 (1974): 125–31; Inmaculada Pérez Martín, "El 'estilo salonicense': Un modo de escribir en la Salónica del siglo XIV," in *I Manoscritti Greci tra Riflessione e Dibattito: Atti del V Colloquio Internazionale di Paleografia Greca (Cremona, 4–10 ottobre 1998),* ed. Giancarlo Prato, 3 vols.

Fly-leaves I–IV: One scribe, anonymous. His script is small-sized, vertical minuscule pre-bouletée of the end of the ninth or beginning of the tenth century (fig. 6).[45] The script is similar to that of Meteora, Metamorphosis Monastery, MS 573, a fragment of which is in St. Petersburg, National Library of Russia, MS gr. 383, attributed by this author to the end of the ninth century.[46] Another example of related script is found in Venice, Biblioteca Nazionale Marciana, MS gr. 538 dated 904/905.[47]

DECORATION : One narrow interlace headpiece in pale red ink on fol. 1r, by the scribe himself.

COLOPHON: Non-scribal colophon in the bottom margin of fol. 242r. The colophon is faded and barely legible: “ἔτη

(Florence, 2000), 1:311–31 and 3:pls.1–5; and Daniele Bianconi, *Tessalonica nell’età dei Paleologi: Le pratiche intellettuali nel riflesso della cultura scritta,* Dossiers byzantins, 5 (Paris, 2005), with extensive bibliography.

[45] On the pre-bouletée writing style, see Enrica Follieri, “La minuscola libraria dei secoli IX e X,” in *PGB*, 139–65 at 146.

[46] On Meteora 573 and St. Petersburg gr. 383, see Nikos A. Vees, Τὰ χειρόγραφα τῶν Μετεώρων (Athens, 1967), 598–601 and pl. 67; N.F. Kavrus, “Leningradskii fragment Meteorskoi rukopisi kontsa IX v.,” *Vizantiiskii Vremennik* 43 (1982): 241–44 and pl. 1.

[47] See L. Th. Lefort and J. Cochez, *Palaeographisch Album van gedagteekende grieksche minuskelhandschriften uit de IX e en X e eeuw* (Leuven, 1943), pl. 14.

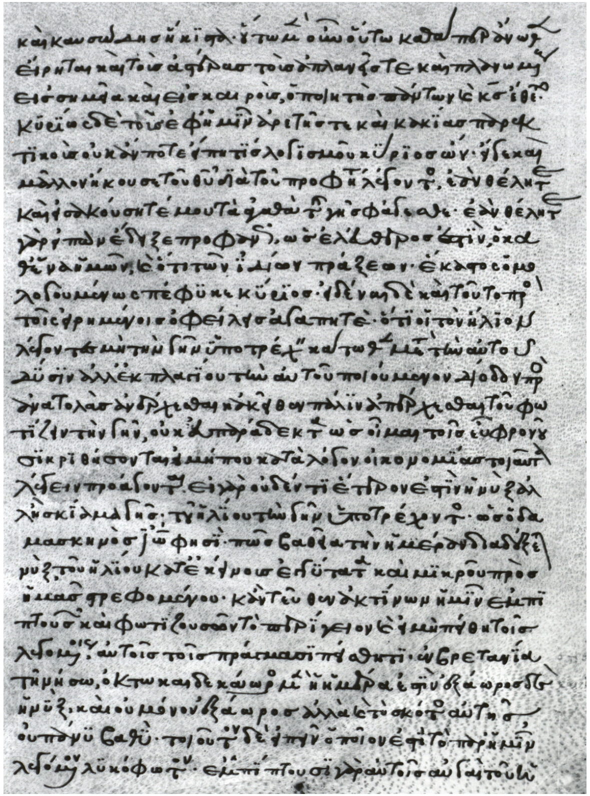

Figure 5.
(left)

Cambridge, Mass.,
Houghton Library,
Harvard University,
MS Gr. 4, fol. 24r (detail)
(By permission of
Houghton Library,
Harvard University)

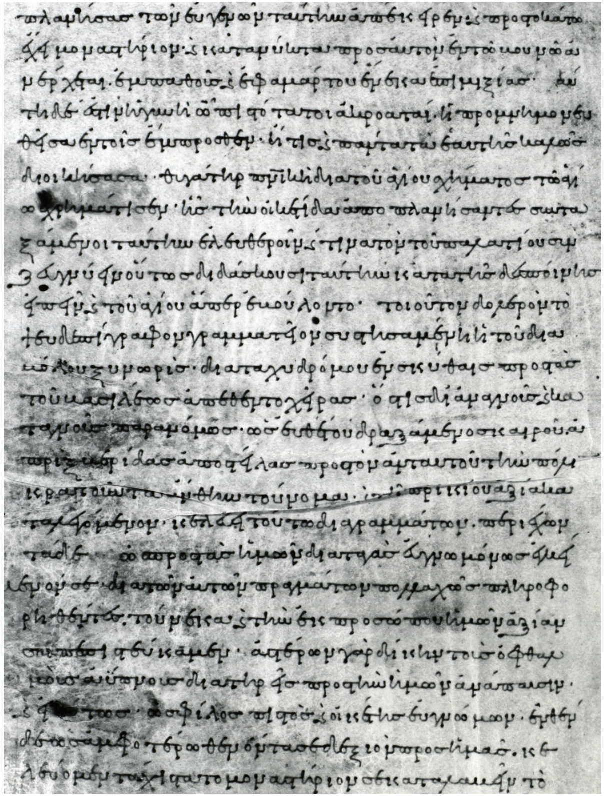

Figure 6.
(right)

Cambridge, Mass.,
Houghton Library,
Harvard University,
MS Gr. 4, fly-leaf,
fol. 2v (detail)
(By permission of
Houghton Library,
Harvard University)

,ς<ω?>κγ’ < … >” (in the year 1315 <?>). The year 1315 agrees well with the writing style of the manuscript. Possibly it is a copy of the original colophon.

marginalia/glossing/notes: On fol. 242v is a note in a sixteenth-century (?) hand: “τοῦτο τὸ παρὸν βιβλίον ὑπάρχϊ (sic) τοῦ τιμίου Προδρόμου πλησίον Βομποκοὺς καὶ ὁποῖος τὸ ἀποξενώσει ἔστω ἀφωρισμένος” (this book belongs to the [monastery] of the esteemed Prodromos [St. John the Baptist] near Vobokous, and whoever will take it [from the monastery] will be excommunicated).

binding: Early nineteenth-century blind-tooled brown Russia leather over 5 mm. thick wooden boards; gold-tooled simple narrow ornamentation around the edges; edges gold-tooled with a meander (Greek key) ornament; marbled paper pastedowns and marbled first and last modern paper fly-leaves. The binding is identical to that of Houghton Gr. 3, 6, 7.1, 7.2, 8, and 12.

origin and provenance: The “Triklinios” writing style indicates that this manuscript was most likely produced in Thessalonike in the first quarter of the fourteenth century in the circle of scribe-scholars who worked with Demetrios Triklinios and his brother Nikolaos. Triklinios and his collaborators produced numerous manuscripts of classical and other secular content.

In the post-Byzantine period the manuscript was a property of the St. John the Baptist monastery near Vobokous (this monastery is now a convent located in Nafpaktia province in Greece). The manuscript was purchased in 1819 in Istanbul by Edward Everett, who presented it to Harvard in 1820.

bibliography: De Ricci, 1:971f.

MS Gr. 6

Lectionary of the Gospels, fragments [Aland *l* 296]

Constantinople (?), s.x$^{4/4}$–s.xi^{in}

CONTENTS[48]

1. fols. IIIr–v and Vr–v: **John**, daily readings, fragment. No title. Inc. mut. (fol. IIIr): <σαρ>//κός, ἵνα πᾶν ὃ δέδωκας αὐτῷ … (John 17:2); Expl. mut. (fol. Vv): … διὰ τὸν λόγον ὃν λελάληκα ὑ//<μῖν> (John 15:3). Lacuna between John 15:3 and John 16:18.
2. fols. VIr–v and IVr–v: **John**, daily readings, fragment. No title. Inc. mut. (fol. VIr): //τί λαλεῖ. ἔγνω οὖν ὁ Ἰ(ησοῦ)ς … (John 16:18); Expl. mut. (fol. IVv): … εἰς τὸν κόσμον, κἀγὼ ἀ//<πέστειλα> (John 17:18). Lacuna between John 17:18 and Matthew 4:25.
3. fols. IIr–v: **Matthew**, daily readings, fragment. No title. Inc. mut. (fol. IIr): <πέ>//ραν τοῦ Ἰορδάνου … (Matthew 4:25); Expl. mut. (fol. IIv): … εἰς οὐδὲν ἰσχύει ἔτι εἰ// (Matthew 5:13). Lacuna between Matthew 5:13 and Matthew 5:36.
4. fols. Ir–v: **Matthew**, daily readings, fragment. No title. Inc. mut. (fol. Ir): <μή>//τε ἐν τῇ κεφαλῇ σου ὀμόσῃς … (Matthew 5:36); Expl. mut. (fol. Iv): … καὶ βρέχει ἐπὶ δικαίους καὶ ἀδί//<κους.> (Matthew 5:45).

PHYSICAL DESCRIPTION: Parchment, fols. 6 (numbered I–VI), five modern paper fly-leaves at the beginning of the manuscript and thirty-two modern paper fly-leaves at the end of the manuscript (all fly-leaves are unnumbered and blank); 310 x 221/2 mm. (two cols.; written surface 230 x 146/152 [62/64 + 22 + 62/66 mm.]). Written in 19 lines, interlinear space 12–12.5 mm. Ruled Leroy 32C2a on hair side (probably system 1). Folios were disarranged during binding. The six folios came from two adjacent quires: fols. III,

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[48] In correct order of misbound folios as established by Clark, 109f.

V, VI and IV were most likely the second, third, sixth, and seventh folios of a quire; fols. II and I were probably third and sixth folios of a different quire. There are no quire signatures. Parchment is of good quality, medium thin, and smooth. Paper fly-leaves have a watermark "crown" with letters "GM" and a countermark "ALMASSO," not identified; chain marks: 25 mm. apart; laid marks: 16 on 20 mm.

SCRIPT: One scribe, anonymous. The majuscule script is large and vertical; the juxtaposition of thick and thin strokes and of wide and narrow letters is well pronounced (fig. 7). This kind of majuscule script is called *maiuscola ogivale diritta* (upright ogival majuscule), which was widely used in the eighth and ninth centuries.[49] In its more manneristic form *maiuscola ogivale diritta* was also used during the tenth and in the beginning of the eleventh century, mainly for lectionaries. By the middle of the eleventh century this script was gradually replaced by liturgical *Perlschrift.* The script of the Houghton fragment displays features typical of the latest stages of *maiuscola ogivale diritta* and is similar to that in London, British Library, Harley MS 5598 (copied by the scribe Konstantinos in 995);[50] Baltimore, Walters Art Museum, MS W.520 (attributed to the second half of the tenth century);[51] and Utrecht, Universiteitsbibliotheek, MS

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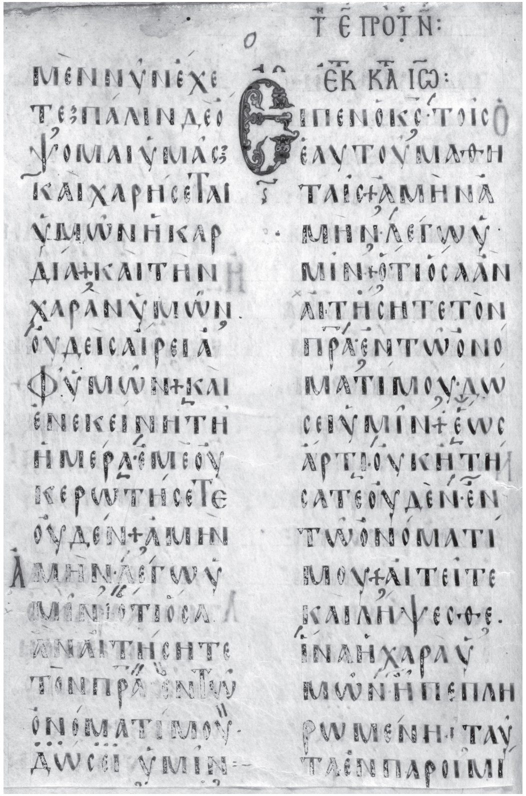
[49] See Guglielmo Cavallo, "Funzione e strutture della maiuscola greca tra i secoli VIII–XI," in *PGB,* 95–137 at 98–106; and Edoardo Crisci, "La maiuscola ogivale diritta: Origini, tipologie, dislocazioni," *Scrittura e civiltà* 9 (1985): 103–45.

[50] On the scribe Konstantinos, see Vogel and Gardthausen, 252; see a sample of the handwriting in *RGK,* 1:230; and in Cavallo, pl. 18. According to Clark, 109, the similarity of the two scripts was first noted by Edward Everett.

[51] See Georgi R. Parpulov, "A Catalogue of the Greek Manuscripts at the Walters Art Museum," *The Journal of the Walters Art Museum* 62 (2004): 71–187 at 77–83 and 148f.



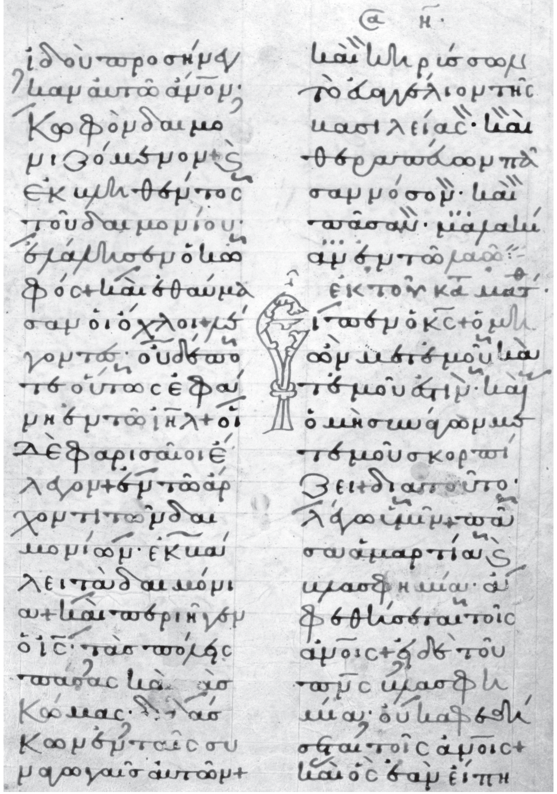


Figure 7.
(left)

Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 6, fol. VIv (detail) (By permission of Houghton Library, Harvard University)

Figure 8.
(right)

Cambridge, Mass., Houghton Library, Harvard University, MS Gr. 7.1, fol. 58r/p. 115 (detail) (By permission of Houghton Library, Harvard University)

1.A.7 (the so-called Codex Boreelianus, attributed to the end of the tenth century or the beginning of the eleventh).[52]

DECORATION: There are two initials (fols. Iv and VIv) ornamented with stylized petal and vegetal motifs in blue and red colors with some gold (fig. 7). Two initials on fols. IV and V were cut out and are missing. Titles and minor initials are in gold on magenta ink. Ekphonetic notation is in magenta red ink dusted with gold or in bright red ink.

COLOPHON: None.

MARGINALIA/GLOSSING/NOTES: None.

BINDING: Early nineteenth-century blind-tooled brown Russia leather over 5 mm. thick wooden boards; gold-tooled simple narrow ornamentation around the edges; edges gold-tooled with a meander (Greek key) ornament; marbled paper pastedowns and marbled first and last modern paper fly-leaves. The binding is identical to those of Houghton Gr. 3, 4, 7.1, 7.2, 8, and 12.

ORIGIN AND PROVENANCE: The writing style (late *maiuscola ogivale diritta*) and the close similarity in script to Harley 5598 (dated 995) and to other codices produced at the same period indicate that this fragment was produced in the last quarter of the tenth century or the beginning of the eleventh, most likely in Constantinople. It was used as wrapping for Houghton Gr. 12 and was acquired in 1819 in Istanbul by Edward Everett, who presented it to Harvard in 1820.

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52. See the sample of handwriting in William H.P. Hatch, *The Principal Uncial Manuscripts of the New Testament* (Chicago, 1939), pl. 57. The entire Codex Boreelianus has been digitized and can be accessed at http://manuscripts.cmrs.ucla.edu.

BIBLIOGRAPHY: De Ricci, 1:972; Clark, 109f. and pl. XXV; William H.P. Hatch, *The Principal Uncial Manuscripts of the New Testament* (Chicago 1939), pl. 56; *Illuminated & Calligraphic Manuscripts*, 9, cat. no. 2 (attributes MS to s.ix); David Sandler Berkowitz, *In Remembrance of Creation: Evolution of Art and Scholarship in the Medieval and Renaissance Bible* (Waltham, Mass., 1968), 26, cat. no. 43; Edoardo Crisci, “La maiuscola ogivale diritta: Origini, tipologie, dislocazioni,” *Scrittura e civiltà* 9 (1985): 103–45 at 126.

MS Gr. 7.1

Lectionary of the Gospels [Aland *l* 297]
s.xi$^{2/2}$

CONTENTS[53]

1. fols. 1r–47v (pp. 1–94): **John**, daily readings. Lacuna between fols. 6v (p. 12) and 7r (p. 13): Expl. mut.: … καὶ ταῦτα οὐ γινώσκεις// (John 3:10); Inc. mut.: <οἰκοδο>// μήθη ὁ ναὸς οὗτος … (John 2:20).
2. fols. 47v–73v (pp. 94–146): **Matthew**, Saturday and Sunday readings.
3. fols. 73v–99v (pp. 146–198): **Luke**, Saturday and Sunday readings. Lacuna between fols. 73v (p. 146) and 74r (p. 147): Expl. mut.: … λόγος αὐτοῦ. καὶ// (Luke 4:32); Inc. mut.: //ἀποκριθεὶς πρὸς αὐτοὺς … (Luke 6:3).
4. fols. 99v–113r (pp. 198–225): Vigils and Lent (Παννυχίδες-Νηστεῖαι).
5. fols. 113r–141v (pp. 225–282): Holy Week (Ἡ ἁγία καὶ μεγάλη ἑβδομάς), including Washing of the Feet (νιπτήρ).
6. fols. 142r–165v (pp. 283–330): Passions (Πάθη).
7. fols. 165v–171v (pp. 330–342): Hours (Ὧραι).

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[53] The manuscript has been foliated for purposes of this catalogue. Modern pagination is given in parentheses.

8. fols. 171v–222v (pp. 342–444): The Menologion (abridged).
9. fols. 222v–230v (pp. 444–260): Morning Resurrection Readings (Ἑωθινά).

PHYSICAL DESCRIPTION: Parchment, fols. 230 (modern pagination in pencil 1–460), three modern paper fly-leaves at the beginning and three at the end of the manuscript (not numbered, blank), 266/275 x 198/204 mm. (two cols.; written surface 200/203 x 130/140 [57/59 + 19/20 + 58/64] mm.). Written in 23 lines, interlinear space 8.5–9 mm. Ruled Leroy 22C2n and 12C2n (system Leroy 1). Thirty quires; collation: 1^8 (-7, with loss of text) $2–9^8$ 10^8 (-3, 4, 5, with loss of text; -7, no loss of text) $11–14^8$ 15^8 (-6, no loss of text) $16–18^8$ 19^4 (a binion, -4, with loss of text[54]) $20–29^8$ 30^8 (+9). Quire signatures were cropped during rebinding. Parchment is of mediocre quality, thick, somewhat warped, ivory (flesh side) and brownish-yellow (hair side), visible hair follicles on many folios, and some scalloping. There are a few water stains on some folios. Outer bottom corners are soiled, indicating heavy use of the manuscript during church services.

SCRIPT: One scribe, anonymous. His script is professional, medium-sized, round, and clear liturgical minuscule with slight inclination to the right (fig. 8). Most strokes are reduced. Enlarged epsilon, zeta, theta, phi, and tachygraphic abbreviation for *kai*. Similar scripts are found in Oxford, Bodleian Library, MS Holkham gr. 6 (copied by the scribe Theophylact in 1050–52[55]) and in Vatican City, Biblioteca Apostolica Vaticana, MS Vat. gr. 463 (copied by the scribe Symeon in 1062[56]), but Houghton Gr. 7.1 lacks the fine calligraphy and decoration of the latter. Ink is medium brown. Flaked lines were occasionally re-inked in black ink at some later date. There is ekphonetic notation in magenta ink throughout.

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[54] The lost text was later restored in the bottom margin of the previous folio by a different hand.

[55] Nigel G. Wilson, *Mediaeval Greek Bookhands: Examples Selected from Greek Manuscripts in Oxford Libraries*, 2 vols. (Cambridge, Mass., 1973; repr. 1995 as one vol.), cat. no. 30.

[56] *RGK,* 3:no. 590, pl. 328.

DECORATION: The manuscript is modestly ornamented in magenta ink, very probably by the scribe himself. There are several narrow rectangular headpieces adorned with palmettes and simple geometric or interlace ornaments. Other decoration consists of several wavy division bars and initials, which are pen-ornamented with stylized vegetal or knot motifs (fig. 8).

COLOPHON: None.

MARGINALIA/GLOSSING/NOTES: None.

BINDING: Early nineteenth-century blind-tooled brown Russia leather over 4 mm. thick wooden boards; gold-tooled simple narrow ornamentation around the edges; edges gold-tooled with a meander (Greek key) ornament; marbled paper pastedowns and marbled first and last modern paper fly-leaves. The binding is identical to those in Houghton Gr. 3, 4, 6, 7.2, 8, and 12. There is gold lettering on the spine: “Nov. Testamentum Graece MS. Tom. I Evangelium.” The manuscript is sewn at six stations.

ORIGIN AND PROVENANCE: The liturgical *Perlschrift* writing style indicates that this manuscript was produced in the second half of the eleventh century, significantly earlier than the previously accepted thirteenth-century date. The handwriting differs from the archaizing scripts of the thirteenth century: it is somewhat stiff but is not static; enlarged letters are not disproportional; circumflexes are small; and breathings are mostly angular. Moreover, the combination of mediocre parchment and modest decoration points to one of the provinces of the Byzantine empire as the likely place of production, though no specific regional characteristics are evident.

This manuscript (a Lectionary of the Gospels) almost certainly did not originate as part of a set with Houghton Gr. 7.2 (Lectionary of the Acts and Epistles, described below). Although the two manuscripts were produced at about the same time and display the same general writing style, their similarities extend no further: codicological features, such as size and ruling pattern, are dissimilar in the two manuscripts; and Gr. 7.2 is of a higher quality of execution and, unlike Gr. 7.1, is handsomely decorated. The two lectionaries were executed by different scribes and very probably in different scriptoria.

The manuscript was acquired in Istanbul in 1819 by Edward Everett, who presented it to Harvard in 1820.

BIBLIOGRAPHY: De Ricci, 1:972 (attributes MS to s.xiii); Clark, 110–12 (attributes MS to s.xiii).

MS Gr. 7.2

Lectionary of the Acts and Epistles (Apostolos) [Aland *l* 172]
Constantinople (?), s.xi$^{2/2}$

CONTENTS[57]

1. fols. 1r–48v (pp. 1–96): The Lectionary of the Acts, daily readings.
2. fols. 49r–201v (pp. 97–402): The Lectionary of the Epistles, daily readings.
3. fol. 202r (p. 403), mutilated: List of readings for Vigils and Lent.

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[57] The manuscript has been foliated for purposes of this catalogue. Modern pagination is given in parentheses.

Fol. 202v (p. 404), mutilated: originally blank; non-scribal note (see MARGINALIA/GLOSSING/NOTES).

4. fols. 203r–216r (pp. 405–431), mutilated: Vigils and Lent (Παννυχίδες-Νηστεῖαι).

Fol. 216v (p. 432): blank.

5. fols. 217r–278v (pp. 433–556): The Menologion.
6. Fols. 278v–281r (pp. 556–561): Ἀναγινωσκόμενα. Lacuna between fols. 278v (p. 556) and 279r (p. 557): Expl. mut.: … καὶ δι᾿ ἀνθρώπου ἀνάστα//<σις> (I Cor. 15:21); Inc. mut.: //τῷ δὲ θεῷ χάρις τῷ διδόντι … (I Cor. 15:57).
7. fol. 281v (p. 562): Στιχολογίαι.

PHYSICAL DESCRIPTION: Parchment, fols. 281 (modern pagination 1–562), three modern paper fly-leaves at the beginning and three at the end of the manuscript (not numbered, blank), 291/295 x 217/230 mm. (two cols.; written surface 210/217 x 147/155 mm.). Written in 23 lines, interlinear space 9–9.5 mm. Ruled Leroy B 34C2 and C 34C2 (system Leroy 1). Thirty-seven quires; collation: 1–25^{8} 26^{2} (a union) 27^{8} 28^{6} (a ternion) 29–35^{8} 36^{8} (-7, with loss of text) 37^{2} (a union). Quires 1–26 are signed by the scribe in the lower left corner of the first recto and in the lower right corner of the last verso of each quire. Quires 27–37 are not signed. Parchment is of a fairly good quality and carefully prepared, slightly warped but with very few imperfections such as scalloping. Thickness of the parchment varies; color originally was creamy-white (flesh side) and yellowish (hair side), but now most folios are darkened and soiled due to heavy use in church services.

SCRIPT: One scribe, anonymous. His script is professional, calligraphic, medium-sized, round and clear liturgical minuscule with slight inclination to the right (fig. 9). Most strokes are reduced. Zeta, theta, phi, omega, majuscule epsilon and kappa, and tachygraphic abbreviation for *καί* are somewhat enlarged. Majuscule gamma and tau are tall. There are many flourishes, especially in the bottom mar-

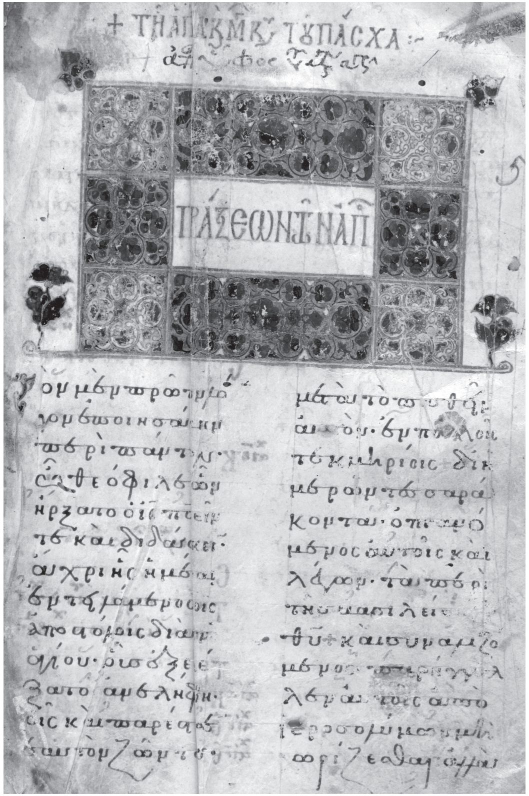

Figure 9.
(left)

Cambridge, Mass.,
Houghton Library,
Harvard University,
MS Gr. 7.2, fol. 1r (detail)
(By permission of
Houghton Library,
Harvard University)

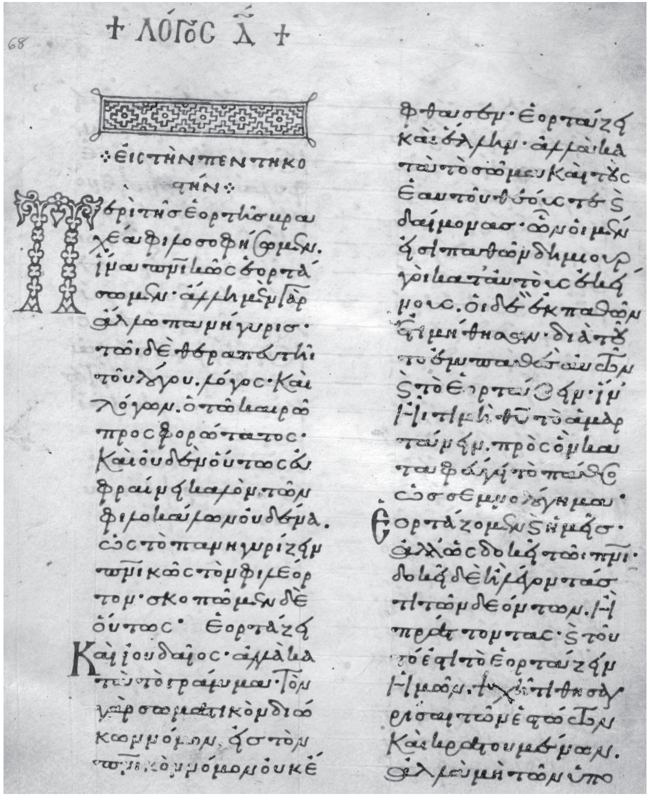

Figure 10.
(right)

Cambridge, Mass.,
Houghton Library,
Harvard University,
MS Gr. 8,
fol. 34v/p. 68 (detail)
(By permission of
Houghton Library,
Harvard University)

gin; some flourishes are decorated with small crosslets or petals. The script is typical of manuscripts (especially lectionaries) produced in Constantinople in the second half of the eleventh century. Similar scripts are found, for example, in the lectionaries Mount Athos, Dionysiou Monastery, MS 587; and New York, Morgan Library and Museum, MSS M.639 and M.647.[58] Although Dionysiou 587 and Morgan M.639 are of higher quality in material and craftsmanship than Houghton Gr. 7.2, paleographical similarities indicate that the Houghton codex was probably produced in a Constantinopolitan scriptorium or workshop. Ink is medium brown. Ekphonetic notation is in magenta ink throughout.

DECORATION: The manuscript was skillfully but not lavishly decorated with three large rectangular headpieces on fols. 1r (p. 1) (fig. 9), 49r (p. 97), and 217r (p. 433) and one pi-shaped headpiece on fol. 203r (p. 405). There are many small rectangular headpieces throughout the manuscript. Ornamental motifs include palmettes inside circles, stylized vegetation, and geometric design. The palette is limited to blue, green, and some red; gold was also employed. There are numerous colored ornamented initials on fols. 1r–49r (pp. 1–97). A few initials incorporate a blessing hand, e.g., on fol. 7v (p. 14) or zoomorphic motifs, e.g., a snake on fol. 25v (p. 50). Tau-initials often have knots around their vertical stem. Starting from fol. 49v (p. 98) all initials are in gold on magenta ink and are only slightly pen-ornamented. Stylistically the decoration is similar to that of the group of the

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58. On Dionysiou 587, see Mary-Lyon Dolezal, "Illuminating the Liturgical Word: Text and Image in a Decorated Lectionary (Mount Athos, Dionysiou Monastery, cod. 587)," *Word & Image* 12 (1996): 23–60; and Stylianos M. Pelekanidis et al., *The Treasures of Mount Athos: Illuminated Manuscripts, Miniatures, Headpieces, Initial Letters,* 2 vols. (Athens, 1974–75), 1:434–46 and figs. 189–277. On Morgan M.639 and M.647, see Kavrus-Hoffmann, "Catalogue … Part IV.1: The Morgan Library and Museum," 148–67.

eleventh-century Constantinopolitan manuscripts listed under SCRIPT, but Gr. 7.2's decoration is not as elaborate or exquisite as in some deluxe codices.

COLOPHON: None.

MARGINALIA/GLOSSING/NOTES: On the mutilated fol. 202v (p. 404), originally blank, there is a partially preserved non-scribal note in grayish-brown ink. I have identified the text of this note as Prologue 2 to Hymn 38 by Romanos the Melode. On fol. 281v (p. 562), in the upper right corner, there is a short non-scribal prayer written by a different hand. In the upper right corner of fol. 1r (p. 1) there is an eighteenth-century (?) note in black ink: "Ιακόβου Γεωργίου" (<property of> Jacob, <son of> George). The same hand wrote several short lection notes in margins.

BINDING: Early nineteenth-century blind-tooled brown Russia leather over 4 mm. thick wooden boards; gold-tooled simple narrow ornamentation around the edges; edges gold-tooled with a meander (Greek key) ornament; marbled paper pastedowns and marbled first and last modern paper fly-leaves. There is gold lettering on the spine: "Nov. Testamentum Graece MS. Tom. II Apostolus." The manuscript is sewn at five stations. The binding is identical to those of Houghton Gr. 3, 4, 6, 7.1, 8, and 12.

ORIGIN AND PROVENANCE: The liturgical *Perlschrift* writing style and decoration indicate that this manuscript was produced in the second half of the eleventh century, significantly earlier than the previously proposed thirteenth-century date. The handwriting differs from the archaizing scripts of the thirteenth century: it is fluid, not static; the abbreviation for *καί* in the bottom margins has a distinctive large flourish, which was especially popular in the eleventh century; enlarged letters are not disproportional; circumflexes are small; breathings are mostly angular. Paleographically and artistically this manuscript is closely related to the group of Constantinopolitan eleventh-century manuscripts listed above and was probably executed in Constantinople. As I stated in the previous entry, Houghton Gr. 7.1 and Gr. 7.2 were almost surely not a set of lectionaries produced in the same scriptorium and for the same commissioner; the two manuscripts were put together as a set at some later date.

This manuscript once belonged to a certain Jacob, son of George, who left a similar note in Houghton Gr. 8 (described below). It was acquired in Istanbul in 1819 by Edward Everett, who presented it to Harvard in 1820.

BIBLIOGRAPHY: De Ricci, 1:972 (attributes MS to s.xiii); Clark, 112f. (attributes MS to s.xiii); *Illuminated & Calligraphic Manuscripts*, 13, cat. no. 21 (attributes MS to s.xiii).

MS Gr. 8

Gregory of Nazianzos, Homilies 1, 11, 14–16, 19, 21, 24, 38–45.
s.x$^{4/4}$–s.xi^{in}

CONTENTS

1. fols. 1r–3v (pp. 1–6): **Gregory of Nazianzos**, *In sanctum Pascha et in tarditatem* (homily 1). Title (fol. 1r): Τοῦ ἐν ἁγίοις π(α)τρ(ὸς) ἡμ(ῶν) Γρηγορίου ἀρχιεπισκόπου Κωνσταντινουπόλεως τοῦ Θεολόγου. Subtitle (fol. 1r): Λόγος Α᾽. Εἰς τὸ Πάσχα καὶ εἰς τὴν βραδυτῆτα. Inc. (fol. 1r): Ἀναστάσεως ἡμέρα, καὶ ἡ ἀρχὴ δεξιὰ … ; Expl. (fol. 3v): … ᾧ ἡ δόξα καὶ τὸ κράτος εἰς τοὺς αἰῶνας. Ἀμήν. Εἰς τὸ Πάσχα. *PG*, 35:396–401.
2. fols. 4r–26v (pp. 7–52): **Gregory of Nazianzos**, *In sanctum Pascha* (homily 45). Title (fol. 4r): Λόγος Β᾽. Εἰς τὸ ἅγιον Πάσχα. Inc. (fol. 4r): Ἐπὶ τῆς φυλακῆς μου στήσομαι … ; Expl. (fol. 26v): … ὅτι σοὶ πρέπει πᾶσα δόξα, τιμή, καὶ

κράτος, εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. Εἰς τὸ ἅγιον Πάσχ(α). *PG*, 36:624–64.

3. fols. 26v–32v (pp. 52–64): **Gregory of Nazianzos**, *In novam Dominicam* (homily 44). Title (fol. 26v): Λόγος Γʹ. Εἰς τὴν καινὴν Κυριακήν. Inc. (fol. 26v): Ἐγκαίνια τιμᾶσθαι, παλαιὸς νόμος … ; Expl. (fol. 32v): πρὸς τὸν καινὸν βίον παραπεμφθείημεν, ἐν Χ(ριστ)ῷ Ἰ(ησο)ῦ τῷ Κ(υρί)ῳ ἡμῶν, ᾧ πᾶσα δόξα, τιμή, καὶ κράτος σὺν ἁγίῳ Πν(εύματ)ι, εἰς δόξαν Θ(εο)ῦ Π(ατ)ρ(ό)ς. Ἀμήν. *PG*, 36:608–21.

Fols. 33r–34r (pp. 65–67): duplicate passage from homily 44.[59]

4. fols. 34v–46v (pp. 68–92): **Gregory of Nazianzos**, *In Pentecosten* (homily 41). Title (fol. 34v): Λόγος Δʹ. Εἰς τὴν Πεντηκοστήν. Inc. (fol. 34v): Περὶ τῆς ἑορτῆς βραχέα φιλοσοφήσωμεν … ; Expl. (fol. 46v): … ἡ δόξα καὶ τὸ σέβας τῷ Πατρί, σὺν τῷ ἁγίῳ Πνεύματι, νῦν καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. *PG*, 36:428–52.
5. fols. 46v–55v (pp. 92–110): **Gregory of Nazianzos**, *In Machabaeorum laudem* (homily 15, end missing). Title (fol. 46v): Λόγος Εʹ. Εἰς τοὺς Μακκαβαίους. Inc. (fol. 46v): Τί δαὶ οἱ Μακκαβαῖοι; τούτων γὰρ ἡ παροῦσα πανήγυρις … ; Expl. mut. (fol. 55v): … καὶ φανερῶς πολεμουμένην, καὶ ἀφανῶς//. Lacuna between fols. 55v and 56r; the end of homily 15 and the beginning of homily 16 are missing. *PG*, 35:912–33, ln. 5.
6. fols. 56r–68v (pp. 111–136): **Gregory of Nazianzos**, *In patrem tacentem* (homily 16, beginning missing). Title is

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[59] On fols. 33r–34r the scribe repeated a passage from the middle of homily 44 (*PG*, 36:609, ln. 9–612, ln. 19). He also explained on fol. 27v (bottom margin, in magenta ink) that in many manuscripts this passage is found both in the middle of the homily and at the end: “Ἐν πολλοῖς τῶν ἀντιγράφων εὕρομεν προσκείμενα διὰ μέσου τοῦδε τοῦ προτεταγμένου σημείου. Καὶ τὰ μετὰ τὸ τέλος τοῦ λόγου. Ἅπερ ἔδοξεν. Ἢ μὴ εἶναι ἀνόθευτα, ὅμως καὶ ταῦτα μετὰ τὸ τέλος. Παρετέθη ὀβελισθέντα.” And on fol. 33r (p. 65), before the beginning of the duplicate passage, the scribe wrote in magenta ink: “Τὰ προαναφερόμενα ἔν τισιν ἀντιγράφοις διὰ μέσου τοῦ λόγου εὑρίσκεσθαι.”

missing. Inc. mut. (fol. 56r): //ἧς οἱ καρποὶ πολλοί, καὶ πολλὰ τὰ τῆς δικαιοσύνης γεννήματα … ; Expl. (fol. 68v): … προσάγοντος ἡμᾶς τε καὶ τὰ ἡμέτερα, ἐν Χ(ριστ)ῷ Ἰ(ησο)ῦ τῷ Κ(υρί)ῳ ἡμῶν. Εἰς τὴν πληγὴν τῆς χαλάζης. Lacuna between fols. 61v and 62r (*PG*, 35:948, ln. 49–949, ln. 40). *PG*, 35:937, ln. 28–964.

7. fols. 69r–81r (pp. 137–161): **Gregory of Nazianzos**, *In laudem Cypriani* (homily 24). Title (fol. 69r): Λόγος Ζʹ. Εἰς Κυπριανὸν ἐξ ἀγροῦ ἐπανήκοντος μετὰ μίαν τῆς μνείας ἡμέραν. Inc. (fol. 69r): Μικροῦ Κυπριανὸς διέφυγεν ἡμᾶς … ; Expl. (fol. 81r): … ᾧ πᾶσα δόξα, τιμὴ καὶ κράτος εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. Εἰς Κυπριανὸν. *PG*, 35:1169–93.
8. fols. 81v–92r (pp. 162–183): **Gregory of Nazianzos**, *Ad Julianum tributorum exaequatorem* (homily 19). Title (fol. 81v): Λόγος Ηʹ. Εἰς τοὺς λόγους, καὶ εἰς τὸν ἐξισωτήν. Inc. (fol. 81v): Τίς ἡ τυραννίς, ἣν ἐξ ἀγάπης ἀεὶ τυραννούμεθα … ; Expl. (fol. 92r): … καὶ ἡ προσκύνησις εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. Εἰς τοὺς λόγους, καὶ εἰς τὸν ἐξισωτὴν Ἰουλιανόν. *PG*, 35:1044–64.
9. fols. 92r–103r (pp. 183–205): **Gregory of Nazianzos**, *In Theophania* (homily 38). Title (fol. 92r): Λόγος Θʹ. Εἰς τὰ Θεοφάνια. Inc. (fol. 92r): Χ(ριστὸ)ς γεννᾶται, δοξάσατε … ; Expl. (fol. 103r): … ὅσον ἐφικτὸν τοῖς δεσμίοις τῆς σαρκός, ἐν Χ(ριστ)ῷ Ἰ(ησο)ῦ τῷ Κ(υρί)ῳ ἡμῶν, ᾧ ἡ δόξα εἰς τοὺς αἰῶνας. Ἀμήν. Εἰς τὴν Χ(ριστο)ῦ Γέννησιν. *PG*, 36:312–33.
10. fols. 103r–157v (pp. 205–314): **Gregory of Nazianzos**, *Funebris oratio in laudem Basilii Magni Caesareae in Cappadocia episcopi* (homily 43, end missing). Title (fol. 103r): Λόγος Ιʹ. Εἰς Βασίλειον ἐπίσκοπ(ον) Καισαρείας Καππαδοκίας ἐπιτάφιος. Inc. (fol. 103r): Ἔμελλεν ἄρα πολλὰς ἡμῖν ὑποθέσεις … ; Expl. mut. (fol. 157v): … οἱ τῆς ἐπιμιξίας τὸν δικαστήν, οἱ τῆς// (Boulenger, chap. 81, sec. 2). Lacuna: between fols. 136v and 137r (Boulenger, chap. 48, sec. 1, ln. 1–chap. 54, sec. 6, ln. 3). Fernand Boulenger, ed., *Grégoire de Nazianze : Discours funèbres,*

en l'honneur de son frère Césaire et de Basile de Césarée (Paris, 1908), 58–230.

11. fols. 158r–171r (pp. 315–341): **Gregory of Nazianzos**, *In Sancta Lumina* (homily 39). Title (fol. 158r): Λόγος ΙΑʹ. Εἰς τὰ Φῶτα. Inc. (fol. 158r): Πάλιν Ἰ(ησοῦ)ς ὁ ἐμὸς … ; Expl. (fol. 171r): … ἧς νῦν μετρίως ὑποδέδεχθε τὴν μίαν αὐγὴν ἐκ μιᾶς τῆς θεότητος, ἐν Χ(ριστ)ῷ Ἰ(ησο)ῦ τῷ Κ(υρί)ῳ ἡμῶν, ᾧ ἡ δόξα, καὶ τὸ κράτος εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν. *PG*, 36:336–60.
12. fols. 171r–205r (pp. 341–409): **Gregory of Nazianzos**, *In sanctum baptisma* (homily 40). Title (fol. 171r): Λόγος ΙΒʹ. Εἰς τὸ βάπτισμα. Inc. (fol. 171r): Χθὲς τῇ λαμπρᾷ τῶν Φώτων … ; Expl. (fol. 205r): … οἵ τε διδάσκοντες ταῦτα καὶ οἱ μανθάνοντες, ἐν αὐτῷ Χ(ριστ)ῷ τῷ Κ(υρί)ῳ ἡμῶν, ᾧ ἡ δόξα καὶ τὸ κράτος εἰς τοὺς αἰῶνας. Ἀμήν. Εἰς τὸ βάπτισμα. Lacunae between fols. 199v and 200r (*PG*, 36:413, ln. 8–416, ln. 6); and between fols. 201v and 202r (*PG*, 36:420, ln. 3–420, ln. 46). *PG*, 36:360–425.
13. fols. 205r–210r (pp. 409–419): **Gregory of Nazianzos**, *Ad Gregorium Nyssenum* (homily 11). Title (fol. 205r): Λόγος ΙΓʹ. Εἰς Γρηγόριον τὸν ἀδελφὸν Βασιλείου ἐπιστάντα μετὰ τὴν χειροτονίαν. Inc. (fol. 205r): Φίλου πιστοῦ οὐκ ἔστιν ἀντάλλαγμα … ; Expl. (fol. 210r): … τῆς ἑαυτοῦ δόξης κορέσειεν, ἐποφθείσης ἐν Χ(ριστ)ῷ Ἰ(ησο)ῦ. Ἀμήν. Εἰς Γρηγόριον τὸν ἀδελφὸν Βασιλείου ἐπιστάντα μετὰ τὴν χειροτονίαν. *PG*, 35:832–41.
14. fols. 210v–233r (pp. 420–465): **Gregory of Nazianzos**, *In laudem Athanasii* (homily 21). Title (fol. 210v): Λόγος ΙΔʹ. Εἰς Ἀθανάσιον ἐπίσκοπον Ἀλεξανδρεί(ας). Inc. (fol. 210v): Ἀθανάσιον ἐπαιν(ῶν), ἀρετὴν ἐπαινέσομαι … ; Expl. (fol. 233r): … ᾧ πᾶσα δόξα, τιμή, καὶ κράτος εἰς τοὺς αἰῶνας. Ἀμήν. Lacuna between fols 220v and 221r (*PG*, 35:1104, ln. 3–1105, ln. 2). *PG*, 35:1081–128.
15. fols. 233r–251v (pp. 465–502): **Gregory of Nazianzos**, *Supremum vale* (homily 42). Title (fol. 233r): Λόγος ΙΕʹ. Εἰς τὴν τῶν ρνʹ ἐπισκόπων παρουσίαν. Inc. (fol. 233r): Πῶς ὑμῖν τὰ ἡμέτερα, ὦ φίλοι ποιμένες … ; Expl. (fol. 251v):

… Ἡ χάρις τοῦ Κ(υρίο)υ ἡμῶν Ἰ(ησο)ῦ Χ(ριστο)ῦ μετὰ πάντων ὑμῶν. Ἀμήν. Ὁ συντακτήριος. *PG*, 36:457–92.

16. fols. 251v–277r (pp. 502–553): **Gregory of Nazianzos**, *De pauperum amore* (homily 14). Title (fol. 251v): Λόγος Ιϛʹ. Πε(ρὶ) πτωχοτροφίας. Inc. (fol. 251v): Ἄνδρες ἀδελφοὶ καὶ συμπένητες … ; Expl. (fol. 277r): … δέξωνται ἡμᾶς εἰς τὰς αἰωνίους σκηνάς, ἐν αὐτῷ Χριστῷ τῷ Κυρίῳ ἡμῶν, ᾧ ἡ δόξα εἰς τοὺς αἰῶνας. Ἀμήν. Lacuna between fols. 253v and 254r (*PG*, 35:864, ln. 6–868, ln. 6). *PG*, 35:857–909.

Fol. 277v: originally blank; several insignificant non-scribal notes (for example, repetition of the title from fol. 1r).

Fly-leaf (front of manuscript, parchment, unnumbered): Lives of Saints Nazarios, Gervasios, Protasios, and Celsus of Milan, fragments.[60] Cf. François Halkin, ed., *Bibliotheca hagiographica graeca,* 3 vols. (Brussels, 1957), 1323, 1323d, and 1323e.

PHYSICAL DESCRIPTION; Parchment, fols. 277 (modern pagination in pencil, 1–554), three modern paper fly-leaves at the beginning of the manuscript and three at the end (not numbered, blank); in addition, one parchment fly-leaf at the beginning of the manuscript (not numbered; taken from a different contemporaneous manuscript), 259/262 x 195/210 mm. (two cols.; written surface 165/170 x 130/135 [52 + 21/23 + 57/60] mm.). Written in 25 lines, interlinear space 6.5–7.5 mm. Ruled Leroy 44C2s (system Leroy 1). Thirty-seven quires, collation: 1–5^8 6^8 (-8, with loss of text) 7^8 8^8 (-1, 2, with loss of text) 9^8 (-1, with loss of text) 10–17^8 18^8 (-5, 6, 7, 8, with loss of text) 19–20^8 21^8 (-6, with loss of text) 22–26^8 27^8 (-1, 4, with loss of text) 28^8 29^8 (-8, with loss of text)

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[60] Text of the fly-leaf was identified by Iustin Mossay with Xavier Lequeux, *Repertorium Nazianzenum: Orationes, Textus Graecus*, 6 vols. (Paderborn, 1981–98), 2:25f. On the textual and manuscript tradition of the lives of these saints, see Ugo Zanetti, "Les Passions des SS. Nazaire, Gervais, Protais et Celse," *Analecta bollandiana* 97 (1979): 69–88. These fragments were not known to Zanetti.

30–33^{8} 34^{8} (-2, 3, with loss of text) 35–36^{8} 37^{4} (a binion, -4, no loss of text). Quires signed by the scribe in the lower left corner of the first recto and lower right corner of the last verso of each quire; most of the signatures are in magenta ink and a few—in the ink of the text. Parchment of average quality but carefully prepared; thickness varies (mostly thick); smooth; no visible defects; several folios in the middle of the manuscript are afflicted by purple mold; ivory (flesh side) and yellowish (hair side); darkened and soiled due to heavy use.

Parchment fly-leaf was of good quality, supple, smooth, and lighter than the parchment of the manuscript itself, but now is mutilated and in poor condition due to exposure.

SCRIPT: One scribe, anonymous. His script is professional, medium-sized, rounded, and with inclination to the right (fig. 10). Most strokes are reduced. Majuscule beta, epsilon, zeta in the shape of a numeral "3," eta, kappa, lambda, and lunate sigma, and tachygraphic abbreviation for καί are enlarged, but not out of proportion. Enlarged majuscule eta is distinctive, with elongated vertical strokes and a wavy bar that does not touch the verticals. The script can be characterized as early *Perlschrift* with some elements of earlier writing styles, such as minuscule bouletée (for example, enlarged lunate sigma connected to the following alpha from underneath)[61] and "Ephraim's style" (for example, slightly

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61. On minuscule bouletée, see Jean Irigoin, "Une Écriture du Xe siècle: La Minuscule bouletée," in *PGB,* 191–99; Nadezhda F. Kavrus, "'Almaznoe' pis'mo v grecheskikh rukopisiakh Moskvy i Leningrada," *Vizantiiskii Vremennik* 47 (1986): 191–204; Maria Luisa Agati, *La minuscola "bouletée,"* 2 vols., Littera antiqua, 9,1 (Vatican City, 1992); Alessia Aletta, "La minuscule bouletée: Una riconsiderazione," in *Proceedings of the Seventh International Colloquium on Greek Palaeography, Madrid-Salamanca, September 15–20, 2008* (Madrid, forthcoming). I thank Dr. Aletta for sharing her article prior to publication.

enlarged rounded majuscule epsilon).[62] Overall, this manuscript displays an eclectic writing style.

The scribe most likely worked in the last quarter of the tenth century or the beginning of the eleventh, a period of experimentation when scribes were abandoning the previously fashionable minuscule bouletée and "Ephraim's style" and were adapting and adopting a new writing style, *Perlschrift*, which became prevalent in the eleventh century. Although the handwriting is quite idiosyncratic, scripts with some similar features are found in many manuscripts from the last quarter of the tenth century and the beginning of the eleventh, e.g.: London, British Library, Add. MS 36751; and Vatican City, Biblioteca Apostolica Vaticana, MS Vat. gr. 1675).[63] The script of the parchment fly-leaf, probably from a contemporary manuscript, is an early *Perlschrift*.

DECORATION: The first homily opens with a pi-shaped headpiece (fol. 1r) with palmettes and rosettes inside circles and rhombs. An ornamented initial A is executed in gold and blue and red colors. All other homilies open with narrow rectangular headpieces with small tear-drop finials (fig. 10). Headpieces are executed in magenta ink. The field is filled with simple fret-saw ornaments or crenelated lozenges. Pen-ornamented initials are decorated with rinceau and petal ornaments and also executed in magenta ink (fig. 10). Minor initials are executed in magenta ink and not ornamented. The decoration was probably executed by the scribe and is closely related to that in Vat. gr. 1675. Another manuscript with similar decoration is Oxford, Christ Church College, MS gr. 4, attributed by Irmgard Hutter to the end of the tenth century or the beginning of the eleventh.[64] Similar ornamental motifs are also found in many good- and high-quality manuscripts decorated in the so-called "stile blu" (blue style).[65] Most of these manuscripts were executed in the last third of the tenth century and the beginning of the eleventh, very probably in Constantinople. The average quality of parchment and the lack of color in the decoration of Houghton Gr. 8 (except for the first headpiece and initial) do not allow one to include this manuscript in the "stile blu" group. Our scribe-decorator, however, was quite familiar with calligraphic and artistic trends in the capital and was able to produce a simple but elegant copy of the homilies by Gregory of Nazianzos.

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[62] This style is named for monk Ephraim, who copied several manuscripts in the middle of the tenth century. On "Ephraim's style," see Kirsopp and Silva Lake, "The Scribe Ephraim," *Journal of Biblical Literature* 62 (1943): 263–68; Jean Irigoin, "Pour une étude des centres de copie byzantins," *Scriptorium* 13 (1959), 177–209 at 181–95; Follieri, 139–65 at 148; Lidia Perria, "Un nuovo codice di Efrem: L'Urb. gr. 130," *Rivista di studi bizantini e neoellenici* 14–16 (1977–79): 43–114.

[63] Kirsopp and Silva Lake, *Dated Greek Minuscule Manuscripts to the Year 1200,* 10 vols. (Boston, 1934), 2:pls. 121–23 and 7:pl. 494–96. Add. 36751 was executed in 1008. Vat. gr. 1675 was donated to the Stoudios monastery in 1018 but was very probably executed a few decades earlier. On the dating of Vat. gr. 1675, see Nadezhda Kavrus-Hoffmann, "Tenth-Century Greek Gospels at the Walters Art Museum: Writing Styles and Ornamental Motifs," *The Journal of the Walters Art Museum* 62 (2004): 21–34 at 30.

COLOPHON: None.

MARGINALIA/GLOSSING/NOTES: Marginal commentaries in a small-sized fourteenth-century hand appear on several folios (e.g., fol. 6r–v). On fol. 2r (p. 3), in the bottom margin, is a note: "ἐκ τῶν τοῦ Ἰακόβου βίβλων. 1807" (from the books of Jacob. 1807). On fol. 4r (p. 7), in the bottom margin, is a note by a different hand: "ἐκ τῶν τοῦ Ἰγνατίου ἱεροδιακόνου τοῦ Λεσβίου. ͵αψη" (from the books of Ignatios, hierodeacon of Lesbos. 1708).

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[64] Irmgard Hutter, *Corpus der byzantinischen Miniaturenhandschriften*, 5 vols. (Stuttgart, 1977–97), 4.1:4–8, cat. no. 2 and 4.2:figs. 19–47.

[65] On manuscripts executed in "stile blu," see Lidia Perria, "Manoscritti miniati in 'stile blu' nei secoli X–XI," *Rivista di studi bizantini e neoellenici* 24 (1987): 85–124; and Elina Dobrynina, "Unknown 'Stile Blu' Manuscripts of the Tenth and Eleventh Centuries in Russian Collections," in *Praktika tou 6' Diethnous Symposiou*, 2:481–88. I thank Dr. Elina Dobrynina for sending me a copy of her article prior to publication.

BINDING: Early nineteenth-century blind-tooled brown Russia leather over 4 mm. thick wooden boards; gold-tooled simple narrow ornamentation around the edges; edges gold-tooled with a meander (Greek key) ornament; marbled paper pastedowns and marbled first and last modern paper fly-leaves. There is gold lettering on the spine: "S. Gregorii Nazian. Orationes XVI. Graece ms." The manuscript is sewn at six stations. The binding is identical to those of Houghton Gr. 3, 4, 6, 7.1, 7.2, and 12.

ORIGIN AND PROVENANCE: The writing style (early *Perlschrift*), decoration (fret-saw lozenges and crenelated lozenges), and similarity in script and decoration to Vat. gr. 1675 and Church Christ College, gr. 4, as well as to the manuscripts of the "stile blu" group, indicate that this manuscript was produced in the last quarter of the tenth or beginning of the eleventh century, significantly earlier than previously proposed fourteenth- and twelfth-century dates. Average quality parchment, modest decoration, and evidence of heavy use by readers point to a monastic origin of the manuscript. Whereas many manuscripts with the same writing style and fret-saw/crenelated ornamental motifs were executed in Constantinople, a provincial center is the more likely place of production.

In 1708 the manuscript belonged to a hierodeacon of Lesbos Ignatios. In 1807 it belonged to a certain Jacob, probably the same Jacob, son of George, who left a similar note in Houghton Gr. 7.2. It was acquired in Istanbul in 1819 by Edward Everett, who presented it to Harvard in 1820.

BIBLIOGRAPHY: De Ricci, 1:972 (attributes MS to s.xiv); Iustin Mossay with Xavier Lequeux, *Repertorium Nazian-*

zenum: Orationes, Textus Graecus, 6 vols. (Paderborn, 1981–98), 2:25f. (attributes MS to s.xii).[66]

MS. Gr. 12

Lectionary of the Gospels, incomplete [Aland *l* 298]
s.xi$^{4/4}$–s.xii^{in}

CONTENTS[67]

Fol. 1r: originally blank; ownership note on the top (see MARGINALIA/GLOSSING/NOTES).

1. fols. 1v–2v (pp. 1–4): **John**, daily readings, incomplete. Title (fol. 1v, in faded red ink, readable only partially): <…>.᾿Εκ τοῦ κατ(ὰ)᾿Ιω(άννην). Inc. (fol. 1v):᾿Εν ἀρχῇ ἦν ὁ λόγος … ; Expl. mut. (fol. 2v): … τοῦ ἄρτου ζήσει εἰς τὸν αἰῶνα// (John 1:1–6:51). Lacunae between fols. 1v (p. 2) and 2r (p. 3): Expl. mut.: … δόξαν ὡς μονογενοῦς// (John 1:14); Inc. mut.: //ἰάσηται αὐτοῦ τὸν υ(ἱό)ν … (John 4:47) and between fols. 2v (p. 4) and 3r (p. 5): the end of readings from John and the beginning of readings from Matthew are missing.
2. fols. 3r–46v (pp. 5–92): **Matthew**, daily readings, incomplete (folios are bound in the wrong order; correct order:[68] fols. 3r–9v/pp. 5–18; 28r–v/pp. 55–56; 10r–11v/pp. 19–22; 14r–24v/pp. 27–48; 30r–39v/pp. 59–78; 41r–46v/pp. 81–92; 12r–v/pp. 23–24; 27r–v/pp. 53–54; 25r–26v/pp. 49–52; 29r–v/pp. 57–58; 40r–v/pp. 79–80; 13r–v/pp. 25–26). Inc. mut. (fol. 3r): //τὴν δὲ ψυχὴν μὴ δυναμένων … (Matthew 10:28); Expl. (fol. 13v): … ὅτι οὐκ οἴδατε τὴν

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[66] The twelfth-century attribution was made by J. Featherstone, a student of Prof. Ihor Ševčenko, who made his unpublished description of MS Gr. 8 available to the authors of *Repertorium Nazianzenum.*

[67] The manuscript has been foliated for purposes of this catalogue. Modern pagination is given in parentheses.

[68] The proper order of folios was established by Boer, 18f.

ἡμέραν οὐδὲ τὴν ὥραν ἐν ᾗ ὁ υἱὸς τοῦ ἀνθρώπου ἔρχεται (Matthew 25:13). Lacuna of one folio, which should be after fol. 12v/p. 24 and before fol. 27r/p. 53: Expl. mut.: … δύναμιν ἐξελθοῦσαν ἐπιστρ//<αφεὶς> (Mark 5:30); Inc. mut.: //Ἐκ τοῦ κατὰ Μάρκον. <…> Καὶ συνάγονται οἱ ἀπόστολοι πρὸς τὸν Ἰησοῦν … (Mark 6:30).

3. fol. 13v (p. 16): Lection note. Title: Κυριακῇ ιζ᾽ τῆς Χαναναίας. Inc.: Χρὴ γινώσκειν … ; Expl.: … διὰ τὸ μηκύνεσθαι τὸ Πάσχα. Gregory, 1:353.
4. fols. 47r–108v (pp. 93–216): **Luke**, daily readings (folios are bound in the wrong order; correct order: fols. 48r–62v/pp. 95–124; 47r–v/pp. 93–94; 63r–108v/pp. 125–216).
5. fols. 109r–117v (pp. 217–234): Vigils and Lent (Παννυχίδες-Νηστεῖαι).
6. fols. 117v–139r (pp. 234–277): Holy Week (Ἡ ἁγία καὶ μεγάλη ἑβδομάς), including Washing of the Feet (νιπτήρ).
7. fols. 139v–155v (pp. 218–310): Passions (Πάθη).
8. fols. 155v–164v (pp. 310–328): Hours (Ὧραι).
9. fols. 165r–199r (pp. 329–397): The Menologion.
10. fols. 199r–202v (pp. 397–404): Morning Resurrection Readings (Ἑωθινά).

Underlying text on palimpsest folios, fols. 1r–2v and 201r–202v: **Georgios Syceota**, *Vita sancti Theodori Syceotae*. Partially readable text on fol. 1v, top of first column: … ὡς διὰ τὴν αὐτοῦ παρουσίαν φυγαδευομένων. Καὶ ἔκτοτε ἀβλαβὴς ὁ τόπος ἐγένετο νυκτός τε καὶ ἡμέρας … (section 26a, lines 16–17).[69] A.-J. Festugière, *Vie de Théodore de Sykeôn*, 2 vols., Subsidia hagiographica 48, (Brussels, 1970), 1:1–161.

Parchment patches, fols. 192r–193v (pp. 383–386): Small ninth-century parchment patches, the text of which cannot be identified.

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[69] This text is mistakenly identified by Clark, 113, as a fragment from a Gospel lectionary.

PHYSICAL DESCRIPTION: Parchment, fols. 202 (modern pagination 1–404); three modern paper fly-leaves at the beginning and three at the end (not numbered, blank); 308/315 x 241/251 mm. (two cols.; written surface 244/245 x 184/185 [78/85 + 17/20 + 85] mm.). Written in 26 lines (occasionally 25), interlinear space 8–10.5 mm. Ruled Leroy 34C2 and 12C2n (system Leroy 1). Collation is not possible because most bifolios were taken apart, re-sewn, and re-bound, often in the wrong order. Quire signatures are missing. Parchment of poor quality but carefully prepared; it is thick, warped, ivory and yellowish (flesh side), yellow (hair side); some scalloping and patched holes; darkened and soiled because of heavy use. Several folios were restored with pieces of parchment and paper.

Eleven parchment folios—1r–2v (pp. 1–4), 53r–54v (pp. 105–108), 115r–116v (pp. 229–232), 150r–152v (pp. 299–304), and 200r–202v (pp. 399–404)—are replacements for lost or damaged original folios. Four out of eleven replacement folios (fols. 1r–2v and 201r–202v) are palimpsests (see CONTENTS and SCRIPT).[70] These palimpsest folios are of thin parchment. The inner bottom corners of several original folios at the end of the manuscript were patched with small pieces of parchment taken from the same palimpsest folios. Fols. 192r–193v (pp. 383–386) were patched with small parchment pieces from a different, ninth-century manuscript, which is not a palimpsest.

SCRIPT: One scribe, anonymous. His script is professional, medium-sized, rounded, and fluid liturgical *Perlschrift* with inclination to the right (fig. 11). Letters zeta, majuscule kappa and lambda, phi, and psi are somewhat enlarged. The

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[70] Clark, 113, affirms that all eleven replacement folios are palimpsests, but I can confirm only four as palimpsests. Clark, 113, also remarks that replacement parchment folios were "supplied by an owner Joseph of Adrianople," but I have not been able to confirm this.

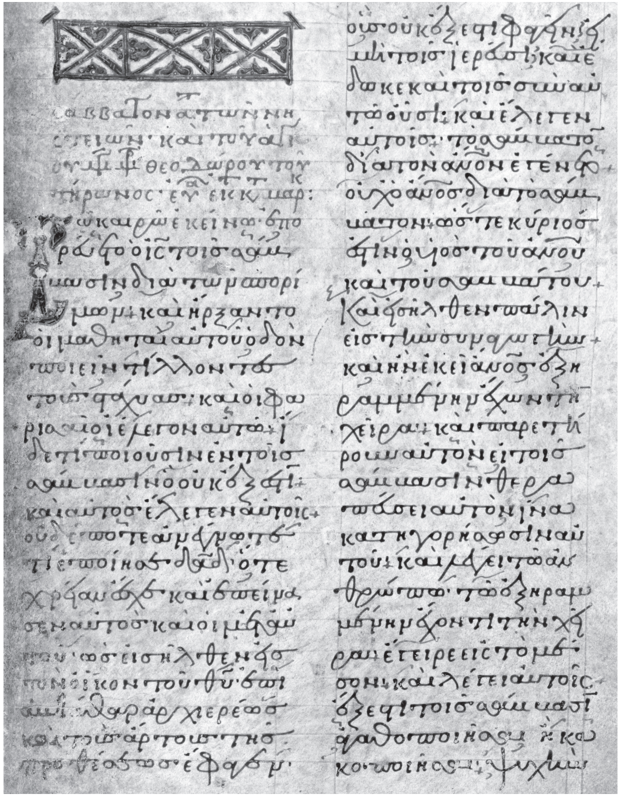

Figure 11.
(left)

Cambridge, Mass.,
Houghton Library,
Harvard University,
MS Gr. 12, fol. 109r/
p. 217 (detail)
(By permission of
Houghton, Library,
Harvard University)

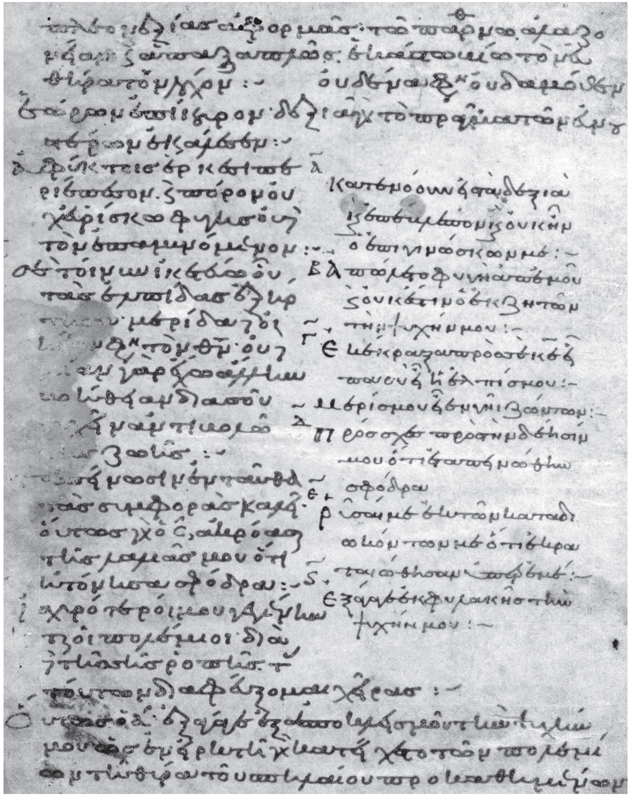

Figure 12.
(right)

Cambridge, Mass.,
Houghton Library,
Harvard University,
MS Gr. 13, fol. 1v
(detail)
(By permission of
Houghton, Library,
Harvard University)

tachygraphic abbreviation for *καί* often has a flourish in the bottom margin. Such script is typical for manuscripts, especially lectionaries, produced in the fourth quarter of the eleventh century and the very beginning of the twelfth. The handwriting of our scribe is somewhat similar to the well-known calligrapher John Koulix, who copied Paris, Bibliothèque nationale de France, MS Suppl. gr. 1262 in 1101; and London, Lambeth Palace Library, MS 1214 in 1105.[71] But the Paris and London codices are of much higher quality than Houghton Gr. 12, and they were executed almost certainly in Constantinople. Lambeth 1214 was commissioned by Leo Nikerites, a *protonobelissimos* (high-ranking nobleman) and *oikeios* (court dignitary) of Alexios I Komnenos (emperor 1081–1118). In contrast, Houghton Gr. 12 was copied on parchment of poor quality and has simple and plain decoration. It was most likely produced in a monastic milieu.

Ink is medium brown. Ekphonetic notation is in magenta ink throughout. Some folios with flaked text were re-inked in charcoal or black ink by scribes who restored the manuscript using palimpsest folios (see PHYSICAL DESCRIPTION), which probably took place in the sixteenth century. The text on the replacement folios was written in non-calligraphic *Gebrauchsschrift*[72] in charcoal or black ink by two scribes. The underlying original text is bleached out and almost illegible. The script is small, fluid, early *Perlschrift*, with inclination to the right, perhaps of the late tenth or early eleventh century. The small patches on fols. 192r–193v (pp. 383–386) display pre-bouletée script of the end of the ninth century.

DECORATION: The manuscript is modestly decorated, most likely by the scribe. The decoration is typical of monastic manuscripts: there are several small rectangular headpieces with palmettes or stylized vegetal ornamentation in square and triangular fields in dark red, blue, and green colors (fig. 11). Initials are pen-ornamented in magenta ink. Minor initials are in magenta ink and not ornamented.

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[71] See samples of Koulix's handwriting in *RGK*, 1:166; Spatharakis, *Corpus*, 2:figs. 220–24; and *The Greek Manuscript Collection of Lambeth Palace Library: An Exhibition Held on the Occasion of the 21st International Byzantine Congress, London, 22–23 August 2006* (London, 2006), pls. 7–8.

[72] On *Gebrauchsschrift*, see n. 10.

COLOPHON: There is no colophon by the original scribe. One of the scribe-restorers wrote a colophon-invocation at the end of the manuscript (fol. 202v/p. 404): "Εὔχου ὦ (sic) θύτα τῷ γράψαντι εὔχου" (Pray, oh priest, for the scribe, pray).

MARGINALIA/GLOSSING/NOTES: On fol. 1r is an ownership note: "Τὸ παρὸν θεῖον καὶ ἱερὸν εὐαγγέλιον ὑπάρχει Ἰωσὴφ ἱερομονάχου ἐξ Ἀδριανουπόλεως" (This divine and sacred Gospel <manuscript> belongs to hieromonk Joseph from Adrianople).

BINDING: Early nineteenth-century blind-tooled brown Russia leather over 5 mm.-thick wooden boards; gold-tooled simple narrow ornamentation around the edges; edges gold-tooled with a meander (Greek key) ornament; marbled paper pastedowns and marbled first and last modern paper fly-leaves. There is gold lettering on the spine: "Evangelistarium graece MS." Binding is in fragile condition; the spine is detached. The binding is identical to those of Houghton Gr. 3, 4, 6, 7.1, 7.2, and 8.

ORIGIN AND PROVENANCE: The liturgical *Perlschrift* writing style indicates that the last quarter of the eleventh or beginning of the twelfth century is the most likely date of production of the manuscript, significantly earlier than the previously proposed fourteenth-century date. The handwriting differs from the archaizing scripts of the thirteenth and fourteenth centuries: it is not static; enlarged letters are not disproportional; circumflexes are small; breathings are mostly angular. The combination of mediocre parchment and modest decoration point to one of the monastic centers in the provinces of the Byzantine empire as the most likely place of production, though no specific regional characteristics are evident.

The manuscript was restored probably in the sixteenth century and its lost or damaged original folios were replaced with eleven parchment folios, four of which are palimpsests. In addition, several folios were patched with small pieces of parchment taken from the same palimpsest manuscript and from a different, ninth-century codex. Nonetheless, Houghton Gr. 12 lacks almost the entire text of the Gospel readings from John, and there are several more lacunae indicated in CONTENTS. It cannot be established where the restoration took place.

The manuscript once belonged to Joseph, a hieromonk from Adrianople (modern Edirne in Turkey).[73] It was acquired in Istanbul in 1819 by Edward Everett, who presented it to Harvard in 1820.

BIBLIOGRAPHY: De Ricci, 1:973 (attributes MS to s.xiv); Clark, 113–15 (attributes MS to s.xiv).

MS. Gr. 13

Psalter, with commentary by **Theodoret of Cyrrhus**, fragment

s.x$^{4/4}$–s.xi$^{\text{in}}$

CONTENTS

1. fols. 1r–4v: Septuaginta, fragment. Inc. mut. (fol. 1r): // κατὰ μόνας εἰμὶ ἐγὼ ἕως οὗ ἂν παρέλθω … (Psalm

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[73] At least two other manuscripts have ownership notes very similar to MS. Gr. 12 and probably belonged to the same person: Βασίλειος Κ. Στεφανίδης, "Οἱ κώδικες τῆς Ἀδριανουπόλεως," *Byzantinische Zeitschrift* 14 (1905): 588–611 at 590 and 593, cat. nos. 8 and 17 (Ἀδριανούπολις, Τὸ Ἑλληνικὸν Γυμνάσιον, codices 1096 and 1147).

140:10); Expl. mut. (fol. 4v): … ὡς νεόφυτα ἡδρυμμένα ἐν τῇ νεό//<τητι> … (Psalm 143:12). Rahlfs-Hanhart, 2:155–158.

2. fols. 1r–4v, outer margins: **Theodoret of Cyrrhus**, *Interpretatio in Psalmos,* fragment. Inc. mut. (fol. 1r): //Καὶ ἐντεῦθεν δῆλον, ὡς κραυγὴν τὴν τῆς διανοίας προθυμίαν καλεῖ … ; Expl. mut. (fol. 4v; flaked but restorable): … τοιοῦτον δέ ἐστι τὸ κομμωτικὸν καὶ ἑταιρικόν//. *PG*, 80:1952, ln. 32–1964, lns. 33–34.

PHYSICAL DESCRIPTION: Parchment, fols. 4; 210/212 x 143/145 mm. (one col.; written surface 175 x 110 mm.). Written in 16–17 lines (Psalms) and 29–30 lines (commentaries), interlinear space 5–6 mm. Ruling pattern: approximately Leroy 20C1 (plus ruling for the commentaries). Ruling system is probably Leroy 1. The four folios were the third, fourth, fifth, and sixth folios of a quire (two inner bifolios). Parchment is of average quality with a strong contrast between flesh and hair sides. Folios are darkened due to exposure; there is a water stain along the outer margin on fol. 1, and on fol. 4v—glue stains and two small triple holes on the outer margin for anchoring fasteners. Apparently these folios were used as fly-leaves and a pastedown for another manuscript.

SCRIPT: One scribe, anonymous. His script is small-sized for the Psalms and medium-sized for the commentaries. The script is professional early *Perlschrift* with inclination to the right (fig. 12). Letters zeta and phi are enlarged. Some letters eta, kappa, lambda, nu, and pi are in majuscule form. Majuscule kappa consists of two parts. Ligature epsilon-pi has a sharp apex on top. Occasionally ligature epsilon-rho is in the shape of “ace of spades” (fig. 12, ln. 3 from the bottom of the main text). The script is comparable to that of scribe John in Mount Athos, Great Lavra Monastery, MS 446 (executed in 984).[74] Ink is light chestnut brown for the text of Psalms and slightly darker brown ink for the commentaries. The titles were written in slanted majuscules similar to those found in manuscripts produced in Sinai or Palestine.[75] The titles and initials were executed in dark brown ink.

DECORATION : None.

COLOPHON: None.

MARGINALIA/GLOSSING/NOTES: On fol. 3r, in the top margin, there is a note by an eighteenth-century (?) hand in black ink: "Ὄρος ἀλατόμιον (sic) καὶ πλα<…?>," apparently referring to a mountain quarry.

BINDING: Not bound; folios placed between two thin wooden boards.

ORIGIN AND PROVENANCE: The early *Perlschrift* writing style indicates the last quarter of the tenth or beginning of the eleventh century as the most likely date of production of this manuscript, significantly earlier than the previously proposed thirteenth-century date. It was probably copied in a monastic provincial center, possibly in Sinai or Palestine, but there is not enough evidence for a definite localization. The fragment was given to Harvard by Dr. Heinrich Jantsch on July 16, 1923.

BIBLIOGRAPHY: De Ricci, 1:973 (attributes MS to s.xiii).

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[74] See John's handwriting in Lake and Lake, 3:pls.157 and 163.

[75] See numerous examples of the slanted majuscule in *The New Finds of Sinai* (Athens, 1999).

MS Gr. 15

Dorotheos of Gaza, *Doctrinae diversae i–xvii*, fragments

s.xii^{2}–s.xiii^{in}

CONTENTS

Dorotheos of Gaza, *Doctrinae diversae i–xvii* (mutilated fragments from *Didaskalia* 3 and 4).

Fol. 1r: Inc. mut.: //καὶ ποιεῖ αὐτὸ ἀχρήσιμον … (3:45, ln. 10); Expl. mut.: … <τ>//ῷ ψαλμῷ λέγει· Φοβήθητε τὸν Κ//<ύριον> (4:47, ln. 4).

Fol. 1v: Inc. mut.: //ἄλλα δὲ μυρία τοιαῦτα ε//<ὑρίσκομεν> (4:47, ln. 5); Expl. mut.: … τῆς ἑαυτῶν ἕνεκεν ὠφελείας// (4:48, ln. 4)

Fol. 2r: Inc. mut.: //κεφαλὴν αὐτοῦ ἔμπροσθεν … (4:55, ln. 9); Expl. mut.: … Ἅπαξ ἀδελφέ· ὁ Θεὸς φυλάξει τ//<ὴν> (4:56, ln. 22).

Fol. 2v: Inc. mut.: <βα>στάζετε, καὶ οὕτως ἀναπληρώσατε … (4:56, ln. 23); Expl. mut.: … τοῦ φονεύειν αὐτάς· ἦσαν γὰρ// (4:57, ln. 14). L. Regnault and J. de Préville, *Dorothée de Gaza: Oeuvres spirituelles,* Sources chrétiennes, 92 (Paris, 1963), 146–486.

PHYSICAL DESCRIPTION: Parchment, fols. 2 (not numbered; cut to make a cover for another manuscript); fol. 1, 228 x 115 mm., fol. 2, 238 x 121 mm. (one col.; written surface 180/182 mm. vertically; width is mutilated). Written in 38 lines, interlinear space 5 mm. Ruling pattern and system are not possible to establish. Parchment of average quality, thin, darkened because of exposure.

SCRIPT: One scribe, anonymous. His script is small-sized, upright, and in the tradition of *Perlschrift*. Zetas are in the shape of a numeral "3," enlarged and with a long and curved down upper arch (so-called "elephant's trunk" zeta). Some elements of the script, such as double majuscule gamma and a distinctive combination of connected letters delta-epsilon-lambda-phi, indicate that the scribe was familiar with twelfth-century calligraphic trends and imitated them. The scribe probably worked in a monastic scriptorium in the second half of the twelfth or beginning of the thirteenth century. Ink is dark brown. There are four small initials, not ornamented, in bright red ink.

DECORATION: None. A crude non-scribal drawing of a face is on the bottom margin of fol. 2v.

COLOPHON: None.

MARGINALIA/GLOSSING/NOTES: None.

BINDING: Not bound. Folios are placed in a white file made of modern paper and kept in a box.

ORIGIN AND PROVENANCE: Paleographic features of the fragment indicate the second half of the twelfth or beginning the thirteenth century as the probable period of origin. Most likely it was produced in a monastic provincial scriptorium. According to Emilie Boer this fragment was given to Harvard by Evangelinus A. Sophocles.[76]

BIBLIOGRAPHY: De Ricci, 1:973.

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[76] Boer, 22.